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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND CREATIVE ARTS

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLVII—NO. 23.

NEW YORK, WEDNESDAY, DECEMBER 2, 1903.

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QUARTERS OF THE  
MUSICAL COURIER.

BERLIN,  
SCHOENEBOURG,  
HAUPTSTRASSE 20A.

November 17, 1903.



AN American artist appeared here during the past week and proved himself *facile primus* among the many concert givers who claimed the attention of Berlin audiences and critics. I speak of Arthur Hartmann, a violin virtuoso whose renown in Europe is growing every moment. Of all the violinists who have appeared in Berlin for several seasons his playing and his style come nearest to that of Ysaye. But with the elegance and a certain refinement of phrasing and bowing which are so characteristic of Ysaye, the younger artist combines a breadth and warmth of natural feeling the like of which the great Belgian never evinced in German music. One may be never so strong an admirer of Ysaye and yet one cannot help feeling that his interpretation of the Beethoven concerto and his reading of Bach are inadequate. Not so Hartmann, who performed the Chaconne with innate breadth and nobility, which did full justice to the classical contents of this work. Hartmann's plasticity of polyphonic playing was of an admirable and almost unexcelled order.

The elegance of his style, however, stood him in good stead in his most delightful reproductions of Saint-Saëns' B minor Concerto and the Vieuxtemps Concerto in D minor. Only in the harmonics forming the close of the slow movement of the former work did it become apparent why Mr. Hartmann wore a kid glove covering over the forefinger of his left hand. Otherwise, however, the purity and reliability of the technical side of his playing were so perfect that the audience could not possibly have guessed that Mr. Hartmann was in dire physical pain all through the evening on account of a lacerated finger. That was the reason, too, why he could not respond to the clamorous wishes of the audience for an encore. It was little short of heroism to have gone through the program under such trying circumstances.

The Steindel family from Stuttgart proved an attraction at the Hotel de Rome. The three youngsters, of about eight, ten and twelve years, who performed from memory solos, duets and in conjunction with their father (who is a viola player) Mozart's G minor Piano Quartet, are well taught and talented young musicians, but, strictly speaking, no wonder children. Bruno, the oldest, is a pianist who was technically able to do justice to Beethoven's op. 81, a piano sonata. In point of conception, however, he showed that he is not quite ripe. Albin and Max, the violinist and cellist, gave themselves up to the sport of performing a duet arranged from "William Tell," which as a composition is so hollow that it must have made Rossini turn around in his grave if he listened to it in the fourth dimension. The boys, however, seemed to like it, and the audience by their applause gave similar evidences of aural

pleasure. I hope these talented and well behaved youngsters will in time and due season become good musicians, for the fulfillment of which wish they seem pre-eminently destined.

At the second of the Waldemar Meyer Quartet's chamber music soirées the most interesting number on the program was Brahms' very rarely played horn trio in E flat, op. 40. Hinze-Reinhold, who is an excellent ensemble performer, was at the piano, and the difficult horn part was superbly played by Hugo Ruedel, of the Royal Opera. Incidentally it is proper to make mention of the fact that Brahms intended this composition for the natural horn, with its much more beautiful open tones, but there are very few musicians nowadays who command the embouchure for the old natural horn, and all of them play upon the valve horn, which has superseded the other in the modern orchestra.

The Vocal Quartet, organized last season and consisting of Jeannette Grumbacher de Jong, soprano; Therese Behr, alto; Ludwig Hess, tenor, and Arthur van Eweyk, sang at the first soirée, among other Brahms selections, the well known New Liebeslieder waltzes, op. 65, with four hand piano accompaniment performed by those two good musicians, Hinze-Reinhold and Hermann Zücher. The effect would have been an artistic one if the tenor had not manifested an egotistic desire to outdo the others in the matter of tone volume, whereby he often spoiled the ensemble and, by forcing his voice, made it sound harsh and unsympathetic.

The first of the Gruenfeld-Zajic concerts of this the twenty-fifth season of their existence was made the occasion of a great jubilee demonstration for the most popular of all 'cellists. After Heinrich had performed his usual three little 'cello pieces he was bombarded with bouquets and the ushers brought upon the stage laurel wreaths of all sizes and dimensions.

The occasion was made memorable furthermore through the co-operation of Profs. Gustav Hollaender and Xaver Scharwenka, with whom (twenty-five years ago) Heinrich Gruenfeld had founded these concerts. In conjunction with Professor Zajic the three founders played Xaver Scharwenka's fresh and charming F major Piano Quartet, op. 37, the scherzo of which belongs among the best and most clever things the fertile composer ever penned.

Marguerite Melville, the modest and gifted American composer-pianist, gave two private matinee musicales. At the first one the *pièce de résistance* proved to be Miss Melville's beautiful sonata for violin and piano, excellently performed by Bernhard Dessau and the composer. Mrs. Ida Reman delivered some of Miss Melville's pretty songs in most charming style, and repeated the success achieved therewith also at the second musicale, which was given at the hospitable home of Mrs. Consul-General Frank H. Mason. On this occasion the principal number was the superb piano quintet, op. 8, in E minor of Miss Melville, the great merits of which in invention, form, skill of thematic treatment and general beauty and euphonioussness have been vaunted in these columns several times heretofore. The Dessau Quartet and the composer did justice to its merits, which means that it was an excellent reproduction of an excellent work. Most of the prominent members of the American colony (the female element, of course, predominating) were present, and to judge by their continued applause greatly enjoyed the performance.

The Bohemian Quartet have at last conquered Berlin. The first of their four subscription soirées at Beethoven

Hall was crowded to the doors. Nothing new need or can be said about their vivid and effective performances. As a special attraction the program contained Tchaikowsky's deeply conceived A minor Piano Trio, dedicated to the memory of Nikolaus Rubinstein, which our handsome countrywoman, Teresa Carreño, interpreted with Carl Hoffmann and Hans Wihan. Besides Beethoven's B flat Quartet (the last of the six, op. 18, string quartets) a new one in E minor, op. 12, by the young and unknown composer Ewald Straesser, was performed by the Bohemians on this occasion. The same work had figured upon last summer's Tonkünstler program, but for some reason was withdrawn. The two middle movements are good, the first one is uninteresting for lack of pregnancy and the last one because of the longwindedness of its theme and variations.

A sort of Bundelcund exhibition, which was to have taken place here Saturday night at the Central Theatre, was luckily inhibited by the superior wisdom of a woman. Ferdinand von Strantz, the predecessor of the late Henry Pierson in the office of director of the Royal Opera intendency, and now in the eighty-third year of his life, had engaged himself to appear in the role of Hans Styx in Offenbach's "Orphée aux Enfers," a part in which half a century ago he had met with much success. Of course, it would have been fun to hear the old fellow croak "When I was still Prince of Arcadia," and many of his old time friends and quondam admirers would have paid for the privilege of witnessing the game. But his wife, the stately actress Anna Fuehring (fearing "an overexcitement that might lead to a catastrophe" at Herr Von Strantz's time of life), caused Director Ferenczy to withdraw the announcement of his reappearance, and the money for tickets bought for the event was refunded.

F. Kritschmer has completed the cataloguing of the musical archives of the Roman Catholic Court Cathedral at Dresden, a task upon which he has been at work for more than two years. Now the possibility is given of utilizing scientifically the exceedingly valuable material contained in this collection, which contains more than 2,000 works from the pens of 118 composers.

Jean Sibelius, the most noted among the composers of Finland, is about to finish a violin concerto, which he intends to dedicate to Willy Burmester, who will, of course, be the first to play the novelty in Scandinavia as well as all over Germany in the course of the present season.

Mrs. Schumann-Heink will appear in Budapest in the beginning of December in a concert in which she is announced to deliver songs in German, Italian, French, English and Hungarian. This is surely polyglot versatility with a vengeance! January 16 next the famous artist will sail for the United States, where she intends to remain for about one year and a half. Hence she will not be heard at either the Bayreuth or the Munich Prince Regent Theatre Wagner festival performances during the coming summer.

Massenet's "Manon" is now definitely announced at the Berlin Royal Opera for the 28th inst. The principal parts will be sung by Miss Geraldine Farrar and Messrs. Naval, Hoffmann, Kneupfer, Liban and Berger.

Hans Giessen, the lyric tenor of the Dresden Opera, has cancelled his contract with that institution because of

differences of a financial sort. It is likely that he will be engaged for Wiesbaden, where he appeared a few weeks ago and met with favor.

When the eminent Italo-English pianist Ernesto Consolo performed here last year a "Concertstueck" by Franco da Venezia, the writer called attention to the merits of that work, just as he had done previously in the case of a violin and piano sonata by the same composer, which Messrs. Argiewicz and Consolo reproduced here. A promising future was then predicted for Da Venezia, who, as is now given out, is one of three composers whose operas are selected for competition by plebiscite for the Sonzogno prize. Its name is "Domino Azzurro." Da Venezia is very young, having been born in 1876. He lives in Turin, where he is one of the professors at the music lyceum.

Moriz Rosenthal, Richard Burmeister and Emil Paur were at the public rehearsal for the Nikisch Philharmonic concert of last week.

Among last week's callers at the Berlin office of THE MUSICAL COURIER was Miss Gertrude Cohn, a very talented young Californian piano pupil of Godowsky. Furthermore, Antonia Mickle, the once famous dramatic soprano, whose Wagner heroine interpretations must be well remembered in New York, but who, on account of an accident, has been forced to take leave from the stage prematurely, and will now devote all her time and energy to vocal and dramatic lessons. Lastly Miss Sadie Walker, from Cleveland, Ohio, a young violinist, who brought credentials in the shape of an introduction from Wilson G. Smith and who has placed herself under the tuition of Prof. Gustav Hollaender, the director of the Stern Conservatory.

#### Paul Savage Sings in Hyde Park.

PAUL SAVAGE gave a recital last week at Hyde Park, Mass. The program was:

Prélude, Pagliacci.....	Leoncavallo
Sogno.....	Tosti
Embarquez-vous.....	Godard
Plaisir d'Amour.....	Martini
Sonnet d'Amour.....	Thomé
Obstination.....	Fontenailles
Hymn to Pan.....	Bullard
Matin Song.....	J. K. Paine
Hungarian Serenade.....	Myer-Helmund
Hush of the Autumn Night.....	Schlesinger
Highwayman's Song.....	Woodman

The following report appeared in the Hyde Park Times: "To those who had not heard Mr. Savage since he went abroad for study, his singing was a gratifying fulfilment of earlier promise. His voice is a fine, fresh baritone admirably suited to songs. The technical management of it is excellent, and, this backed by a sympathetic appreciation of his themes, makes his singing a thorough pleasure. His fineness of taste showed most agreeably in the quaint 'Plaisir d'Amour' and in 'Obstination.' In this latter song the pianissimo passages disclosed a quality in his voice truly delightful. Mr. Savage has been engaged to deliver a discourse on the voice at one of the afternoons in the course under the direction of Miss Margaret Hard."

#### The Allen Violin Quartet.

MISS JULIA C. ALLEN has recently organized a violin quartet, composed of four handsome young women, whose attractive stage presence, combined with playing remarkable for beautiful tone quality, fine shading and excellent ensemble, make them a unique and altogether charming concert organization. They are Mrs. B. F. LaRue, Mrs. A. K. Leister, Miss Betty Stackhouse and Miss Lida Houser, are known as the Allen Quartet, and are under Miss Allen's direction.

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## BERLIN CONCERTS.

### NOVEMBER.

1. Philharmonic Popular Concert—Philharmonie.
1. Julie Müller-Hartung (vocal)—Bechstein Hall.
1. "Harmonie" Chorus—Singakademie.
2. Bernhard Stavenhagen (piano), Agnes Stavenhagen (vocal)—Singakademie.
2. Royal Opera Chorus—Memorial Church.
2. Stern Singing Society—Philharmonie.
2. Richard Koennecke (vocal)—Beethoven Hall.
2. Ludowica Stark (vocal)—Bechstein Hall.
3. Alexander Petschnikoff (violin), Lilli Petschnikoff (violin)—Bechstein Hall.
3. Philharmonic Popular Concert—Philharmonie.
3. Waldemar Lüttsch (piano)—Beethoven Hall.
3. Women's Instrumental Trio—Singakademie.
4. Franz von Vecsey (violin)—Kroll's Theatre.
4. Anna Johanna Schmidt (vocal)—Beethoven Hall.
4. Eugen Brieger (vocal), Margarethe Palm (vocal)—Singakademie.
4. Philharmonic Popular Concert—Philharmonie.
4. Bella Edwards (piano), Eva Mudocci (violin)—Bechstein Hall.
5. Joachim Quartet—Singakademie.
5. Cateau Kessler-Obermeyer (vocal)—Philharmonie (upper hall).
5. Lilli Lehmann (vocal)—Philharmonie.
5. Orchestral Concert (Busoni, director)—Beethoven Hall.
5. Julius Berggruen (vocal), Hedwig Berggruen (vocal)—Bechstein Hall.
6. Sanda Droucker (piano)—Beethoven Hall.
6. Jolanda Merö (piano)—Bechstein Hall.
6. Mary Quint (vocal)—Singakademie.
6. Weingartner Concert—Royal Opera.
7. Hekking Trio—Beethoven Hall.
7. Joseph van Veen (violin)—Singakademie.
7. Michael von Zadora (violin)—Bechstein Hall.
8. Cecilia Male Chorus—Bechstein Hall.
8. Nikisch Public Rehearsal (matinee)—Philharmonie.
8. Philharmonic Popular Concert (evening)—Philharmonie.
9. Nikisch Concert—Philharmonie.
9. Franz Manthey (piano)—Singakademie.
9. Alma Pankennin (vocal), Irene Streitenfels (violin)—Bechstein Hall.
10. Philharmonic Popular Concert—Philharmonie.
10. Dorothea Hübner (vocal), Felix Dreyschock (piano)—Philharmonie (upper hall).
10. Church Choir Concert—Memorial Church.
10. Ella Sarsen (vocal), Dora Popper (piano)—Bechstein Hall.
10. Steindel Quartet—Hotel de Rome.
10. Frankfurter Trio—Beethoven Hall.
10. Waldemar Meyer Quartet—Singakademie.
11. Etelka Freund (piano)—Bechstein Hall.
11. Philharmonic Popular Concert—Philharmonie.
11. Women's Instrumental Trio—Philharmonie (upper hall).
11. Vocal Quartet—Beethoven Hall.
11. Adèle Melna (vocal)—Singakademie.
11. Margarethe Steinbock (vocal), Helene Steinbock (vocal)—Royal High School.
12. Franz von Vecsey (violin)—Kroll's Theatre.
12. Teachers' Singing Society—Philharmonie.
12. Dr. Ferry Leon (vocal)—Bechstein Hall.
12. Hedwig Anspach (vocal), Michael Michalowicz (piano)—Philharmonie (upper hall).
13. Arthur Hartmann (violin)—Beethoven Hall.
13. Gruenfeld-Zajic Concert—Singakademie.
13. Anna Rother (vocal)—Bechstein Hall.
14. Elsa Berny (vocal), Marie Bender (piano)—Philharmonie (upper hall).
14. Bohemian Quartet—Beethoven Hall.
14. Tilly Erlenmeyer (vocal)—Bechstein Hall.
14. Lucien Durosier (violin)—Singakademie.
15. Wagner Society (matinee)—Philharmonie.
15. Philharmonic Popular Concert (evening)—Philharmonie.
15. Charity Concert (Carreño, &c.)—Beethoven Hall.
15. Valesca von Facius (pupils' recital)—Bechstein Hall.
16. Wagner Society—Philharmonie.
16. Max Schwarz (piano)—Singakademie.
16. Annemarie Huber (vocal)—Bechstein Hall.
16. Lortzing Fund Concert—Beethoven Hall.
16. Franz von Vecsey (violin)—Kroll's Theatre.
17. Philharmonic Popular Concert—Philharmonie.
17. Alexander Petschnikoff—Bechstein Hall.
17. Julia Culp—Beethoven Hall.
17. Hedwig Meyer (piano)—Philharmonie (upper hall).
17. Dessau Quartet—Singakademie.
18. Philharmonic Popular Concert—Philharmonie.
18. Church Choir Concert—Garrison Church.
18. Royal Opera Chorus—Royal Opera House.
19. Leontine de Ahna (vocal)—Beethoven Hall.
19. Berlin Liedertafel Chorus—Philharmonie.
19. Severin Eisenberger (piano)—Singakademie.
19. Susanne Dessoir (vocal)—Bechstein Hall.
19. Theodor Prusse (piano), Max Rothenbücher (vocal)—Philharmonie (upper hall).
20. Weingartner Concert—Royal Opera.
20. Lilli Lehmann (vocal)—Philharmonie.
20. Gruenfeld-Zajic Concert—Singakademie.
20. Ellen Bech (vocal), Jolanda Merö (piano)—Beethoven Hall.
20. Marianne Brünner (vocal)—Bechstein Hall.
21. Alfred Reisenauer (piano)—Bechstein Hall.
21. Fritz Kreisler (violin)—Philharmonie.
21. Conrad Ansoerg (piano)—Beethoven Hall.
21. Ossian Fohström (cello)—Singakademie.
22. Philharmonic Popular Concert—Philharmonie.
22. Singakademie Chorus—Singakademie.
22. Steindel Quartet—Philharmonie (upper hall).
23. Elsa Ruegger (cello)—Bechstein Hall.
23. Ottilie Metzger (vocal)—Beethoven Hall.
23. Charity Concert (Petschnikoff, &c.)—Philharmonie.
23. Eugenie Argiewicz (violin)—Beethoven Hall.
24. Philharmonic Popular Concert—Philharmonie.
24. Lula Mysz-Gmeiner (vocal)—Beethoven Hall.
24. Moriz Mayer-Mahr (piano)—Singakademie.
25. Ernest Schelling (piano)—Singakademie.
25. Leopold Godowsky (piano)—Beethoven Hall.
25. Margarethe Knauff (vocal)—Bechstein Hall.
25. Philharmonic Popular Concert—Philharmonie.
26. Joachim Quartet—Singakademie.
26. Emil Paur (orchestra)—Philharmonie.
26. Waldemar Lüttsch (piano)—Beethoven Hall.
26. Hollaender Quartet—Bechstein Hall.
27. Ludwig Wüllner (vocal)—Philharmonie.
27. Julius Bercht—Bechstein Hall.
27. Pauline Hofmann (piano)—Beethoven Hall.
27. Agnes Lydhecker (vocal)—Singakademie.
28. Corally Boettcher (vocal)—Bechstein Hall.
28. Hansi Delisle (vocal)—Beethoven Hall.
28. Adelina Bilet (piano)—Singakademie.
29. Hollaender Trio—Beethoven Hall.
29. Nikisch Public Rehearsal—Philharmonie.
29. Sergius Kussewitzky (double bass)—Bechstein Hall.
29. Philharmonic Popular Concert—Philharmonie.
30. Nikisch Concert—Philharmonie.
30. Kamensky Quartet—Beethoven Hall.
30. Käthe Ravoth (vocal), Else Vetter (vocal)—Singakademie.

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**A** DISCRIMINATING audience attended the concert given at Wissner Hall Monday night of last week by August Arnold, Carl Venth and Willis E. Bacheller. The program proved delightfully interesting and instructive. The pianist and violinist gave an excellent performance of the Richard Strauss Sonata, op. 18. So far as is known this was the first Brooklyn presentation of the work. As a composition it shows the independence and virility of Strauss in the first years of his career. Mr. Bacheller sang Grieg's song cycle, "On Mountain and Fjord," which includes the six parts, Prologue, "Joan," "Ragnhild," "Ingeborg," "Ragna," Epilogue. This also was a first Brooklyn hearing. Mr. Bacheller sang with his customary finish and charm, and although he gave the entire cycle he was compelled to respond with an encore. For this the tenor repeated "Ragnhild," thus preserving the "atmosphere" of the Norse music. Mr. Arnold and Mr. Venth performed Beethoven's "Kreutzer Sonata" as the last number, and in the performance adhered to the traditions which all musicians respect.

Miss Helen Herbert and Emil Fischer assisted at the second Wagner lecture before the Brooklyn Institute Wednesday night, November 25.

Mme. Berta Grosse-Thomason presented nine pupils from her piano school at the second musicale given at Madame Thomason's residence studio, 41 Tompkins place. Marion Nieder played a march by Loewe; Marion Stebbins, Schumann's "Happy Farmer"; Edna Shepard, Grieg's "Albumblatt"; Mabel Anderson, the Chopin Etude in E major; Etta Grimm, a Romance, by Tours; Louise Thompson, the Tchaikowsky Romance in F minor; Marjorie Langley, an Impromptu, by Arensky; Miss Grace Pinney performed as the closing number the Moszkowski Waltz, op. 34. The one ensemble number of the afternoon, two movements of Godard's Trio in G minor for piano, violin and cello, was played by Miss Pinney, Mrs. Laura Phelps, violin, and Oliver H. Anderson, cello. Mabel Anderson and Louise Thompson are pupils of Mr. Bassett, an assistant teacher in the school. All of the others are Madame Thomason's pupils.

The concert at Wissner Hall, Friday night, November 27, was given under the auspices of the Atma Society. There was a long program and plenty of applause for the young artists. The program was:

Duet, Hungary.....Moszkowski  
Miss Florence O. Garrison and Mrs. Addison Bradley Hall.  
Atma Quartet—  
Folk song, From a Bygone Day.....Brahms  
Barcarolle.....Brahms  
Miss Lisbeth Scholes, Miss Maude Ralston, Miss Mignon McEvoy and Miss Florence Hawley.  
Mrs. Edith Hart, accompanist.  
Recitation, Guido Fenanti.....Oscar Wilde  
(Arranged by Elsie M. Wilbur.)  
Miss Florence O. Garrison.  
Violin solos—  
Andante, from A minor Concerto.....Goltermann  
The Butterfly.....Hubay  
Miss Gertrude Atwood.  
Songs—  
A Red, Red Rose.....Hastings  
The Woodpecker.....Nevin  
Miss Mignon McEvoy.  
Piano solo, Kammerl Ostraw.....Rubinstein  
Miss Maude Ralston.  
Songs—  
Nightingale Song.....Kjerulf  
Afar in the Woods.....Kjerulf  
There's Nae Lark.....Gerritt Smith  
Cupid's Smiles.....T. Allen Cleaver  
Miss Lisbeth Scholes.  
Recitation—  
Little Orphan Annie.....James Whitcomb Riley  
Joe's Crime.....Ella Pleasant Post  
Miss Florence O. Garrison.  
Violin solo, Zigeunerweisen.....Sarasate  
Miss Gertrude Atwood.  
Songs, Russian Folksongs.....  
Mrs. Vera Johnston.  
Atma Quartet—  
Once Again the Day Hath Flown.....Abt  
The Night Has a Thousand Eyes.....Nevin

Mrs. Laura C. Holloway Langford, president of the Seidl Society, and two other members of the society, Miss Elizabeth P. Chapin and Miss Maude Ralston, have collaborated in writing a book of fairy stories. As the authors are also members of the Atma Society they have entitled the book "Atma Fairy Stories." One of these, "The Magic Fan," a Christmas story, by the way, has been issued in a separate little volume. "A Magic Fan" is charmingly written, and is moreover a story that old and young will both enjoy reading.

The musical event of the week in Brooklyn will be the Bloomfield Zeisler piano recital at Association Hall tomorrow (Thursday) night. Madame Zeisler's admirers are too numerous to count. Her program will include the following numbers:

Toccata and Fugue for Organ, D minor.....Bach  
(Transcribed for piano by Tausig.)  
Song Without Words, op. 67, No. 4.....Mendelssohn  
Valse Caprice (Soirées de Vienne), No. 6.....Schubert  
(Transcribed by List.)  
Marche Militaire, op. 51, No. 1 (by request).....Schubert  
(Transcribed by Tausig.)  
Sonata, op. 58.....Chopin  
Suite, op. 90.....Moszkowski  
Humoreske, op. 101, No. 7.....Dvorak  
Si oiseau j'étais (Etude, op. 2, No. 6).....Henselt  
Poupée Valante.....Poldini  
Bourrée Fantasque.....Chabrier

Joseph Horodus, pianist, assisted by other artists, announces two concerts at Wissner Hall. The first is to be given tonight and the second Wednesday evening, December 16.

G. Waring Stebbins will devote his second organ recital to German composers. The date is December 17. The program for the third recital, January 21, will be made up of works of English composers, and the last of the series, February 19, to American composers. Mr. Stebbins opened the series with French composers. The recitals are given at the Emmanuel Baptist Church and are free to the public.

Prout's edition of Handel's "Messiah" is the one that will be sung at the Christmas concert of the Brooklyn Oratorio Society, Friday evening, December 18. The soloists will be Mrs. Shanna Cumming, Miss May Walters, George Hamlin and Herbert Witherspoon. Walter Henry Hall will conduct.

The Brooklyn Saengerbund, Hugo Steinbruch conductor, will give a concert tomorrow (Thursday) evening in Saengerbund Hall. Mrs. Anna Jung Knaebel, soprano, is to be the assisting soloist.

#### Ecker Organ Recital.

H. P. ECKER gave his thirty-eighth organ recital Monday evening, November 23, at Carnegie Hall, Allegheny, Pa. The assisting artists were Miss Magdalene Klarner, soprano, and Jean de Backer, violinist. The program follows:

Organ, Jubilee March in E flat major.....Coerne  
Organ—  
The Seraph's Strain.....Wolstenholme  
Le Carillon.....Wolstenholme  
Soprano solo, Aria, Hero and Leander (MS.).....Ad. M. Foerster  
Miss Magdalene Klarner.  
Organ, Overture, Prometheus.....Beethoven  
Violin solo, Romanza No. 2 (MS.).....Ad. M. Foerster  
(First time.)  
Organ, Prelude to Parsifal.....Wagner  
Organ—  
Andante in B flat.....Dubois  
Morceau Caractéristique (Bee and Butterfly).....Bendix  
Soprano solo, Ave Maria (first time).....Ad. M. Foerster  
Soprano, violin, piano and organ.  
Organ, Communion in G (Pilgrim's Song of Hope).....Batiste  
Violin solo, Andante Religioso.....Thomé  
(With organ accompaniment.)  
Jean de Backer.



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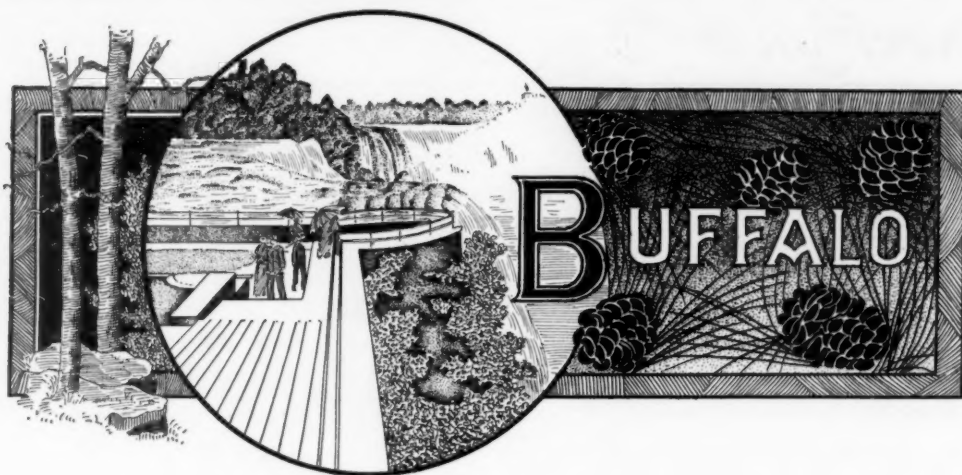
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BUFFALO, November 27, 1903.

**A**T the organ recital given Tuesday, November 24, at St. Louis' Church by Gaston Dethier, of New York, the following program was presented:

Tu Domine Pas Nostra, op. 51.....	Mendelssohn
(Arranged by J. Gubling.)	
St. Louis Church Choir.	
Barcarolle.....	Dethier
Scherzo.....	Dethier
Rhapsodie Guerriere.....	Sinding
O Salutaris.....	J. H. Stuntz
St. Louis Church Choir—male chorus.	
Tantum Ergo.....	Niedermeyer
Laudate Dominum.....	Niedermeyer
St. Louis Church Choir.	
Marche Romaine.....	Gounod
F. P. Czerwinski.	
Introduction and Allegro (in the style of Handel).....	Wolstenholme
Andante, Allegro, Andante.....	Frank
Scherzo Symphonique.....	King-Miller
1ste Confession.....	Guilmant
Der Herr ist mein Licht, op. 51.....	L. Bouvin, S. J.
St. Louis Church Choir (à capella).	
Christmas.....	Dethier
Introduction, Pastorale, Variations on Adeste Fidelis.	
Toccata.....	Faulkes

Another treat was Grosses Konzert given for Chordor Christus Kirche, at Wesp's Halle, on Clinton near Watson street, under the direction of Herr Otto Duppemel, assisted by the Teutonia Maennerchor. On this occasion "Wynken, Blynken and Nod" was sung by thirty-three of the singers, who sang Mr. Duppemel's Cantata last spring while it was still unpublished manuscript, which proves conclusively that the music loving Germans of the East Side are not lazy. Most of the members of the Teutonia Maennerchor are hard working artisans, and the women who compose the woman's chorus come from the humble walks of life; but days of toil are forgotten when evening rehearsals begin, and each one feels a personal pride in making each concert a big success artistically as well as financially. Mr. Duppemel is a fine leader, greatly interested in the success of anything pertaining to the Evangelical Lutheran Christ Church.

It is thought from the large sale of tickets that there will be an immense audience to greet Madame Patti on Monday, November 30, at Convention Hall.

At the Buffalo School of Music, 132 Park street, the following program will be given by some of the pupils November 30:

Barcarolle in A minor.....	Streleski
Lucia Malone.	

Song Without Words.....	Pabst
Elsie Kennedy.	
Romance in E minor.....	Jensen
Louise Fielder.	
Der Abschied.....	Schumann
Alice Nott.	
Gavotte.....	Godard
Alice Cummings.	
Chant du Ruissseau.....	Lack
Ethel Mitchell.	
Preluden, Nos. 1, 4 and 20.....	Chopin
Marianne Ihde.	
La Fontaine.....	Henselt
Miss Mary Mistelski.	

Miss Elinor M. Lynch and Miss Jennie Showermann, exponents of the Leschetizky method, are the efficient teachers of piano playing in this school, which has enjoyed seventeen years of unqualified success. Misses Lynch and Showermann are ambitious young women who have studied in Vienna, and give to their pupils the fruits of their riper experience. They are also members of the Chromatic Club, an organization composed solely of the best women musicians in Buffalo, about whom I hope to write more fully in another letter. Mrs. Alice Lathrop Scott teaches the violin in the school of music, and besides has a large class of violin pupils whom she instructs at her pretty home, 108 Ashland avenue. Mrs. Lathrop Scott is the successor of Ludwig Schenck, who left here six years ago to the regret of many Buffalo friends. He is now the conductor of the Rochester Symphony organization, and will give the first concert for this season next week, December 1. The program may appear in my last Rochester letter. Mr. Schenck is a busy man; as a violinist of unusual excellence he is in a position to command engagements, and as a teacher wins unqualified success

VIRGINIA KEENE.

### Flashes from the West.

#### To The Musical Courier:

I want to express the gratitude of myself and other local musicians to you for publishing on November 4 a warning "that the woolly days in music" are past on the Pacific Coast.

You are in a position to do us another great service, which we hope you will render by warning soloists and orchestras visiting this section against the blunder of playing programs that contain numbers of no real musical worth. We are decidedly sick of musicians playing and singing "down" to their audience. People here separate themselves freely and abundantly from their cash for good music. But when they pay from \$2 to \$5 for a ticket they

demand in return something better than popular orchestra music, ballad singers with cracked voices and fiddlers of the "Souvenir de Haydn," &c. R. C. TALBURT.  
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## FIRST PEOPLE'S SYMPHONY CONCERT.

Cooper Union, Thursday Evening, November 26.

Overture, Roman Carnival.....	Berlioz
Symphony, Romeo and Juliet, op. 17 (two parts).....	Berlioz
Damnation of Faust (four movements).....	Berlioz

**T**HE Berlioz program was arranged to commemorate the 100th anniversary of the birth of the French composer. As the People's Symphony is an educational movement, such a concert was fitting as well as instructive. Franz X. Arens, one of the founders of the society, made his reappearance as conductor and lecturer, much to the delight of his friends and admirers, and they are legion among the East Side music lovers. The conductor prefaced the performances of the evening with remarks on the life of Berlioz and the music. Mr. Arens had an orchestra composed of excellent musicians so far as the strings were concerned. The wind choir, however, was at times not in accord with the others. The parts of the symphony played ended with the love scene in the fourth movement.

Mme. Grace Damian, contralto, sang the solo, "Love's First Sweet Bliss Is Ne'er Forgotten," introduced in the second movement to delightful harp and cello accompaniment. As the singer was suffering from a cold it would be unfair to criticize her delivery. Musically, the best numbers of the evening were the parts sung and played from "The Damnation of Faust." William Harper, an admirable basso, sang the "Serenade" in a way that revealed the sinister meaning of the arch fiend, in operatic and oratorio language, described as Mephistopheles. The audience recalled Mr. Harper five times, but as encores are prohibited, the people merely had the pleasure of seeing more of the artist than they would have had his singing proved less enjoyable. Following the "Serenade" the orchestra performed the minuet, "Will o' the Wisp," the graceful "Dance of the Sylphs" and the animated and characteristic "Rakoczy" march.

The large assembly hall was crowded, and throughout the concert several hundred persons remained standing in the rear near the corridors.

### Madame Zeigler's Recitals.

**T**HERE will be two recitals by Madame Bloomfield Zeisler at Mendelssohn Hall this week. The programs are as follows:

WEDNESDAY AFTERNOON, DECEMBER 2, AT 3 O'CLOCK.

PROGRAM.	
Sonata, op. 10, No. 2.....	Beethoven
Pavillons, op. 2 (by request).....	Schumann
Nocturne, op. 27, No. 1.....	Chopin
Etude, op. 25, No. 3.....	Chopin
Berceuse, op. 57 (by request).....	Chopin
Polonaise, op. 53 (by request).....	Chopin
Suite, op. 50.....	Mozzkowski
Liebeswalzer, op. 57, No. 5.....	Mozzkowski
At the Spring.....	Joseffy
Bourrée Fantastique.....	Chabrier

SATURDAY AFTERNOON, DECEMBER 5, AT 3 O'CLOCK.

PROGRAM.	
Toccata and Fugue, D minor (by request).....	Bach-Tausig
Impromptu, op. 142, No. 3.....	Schubert
Valse Caprice, No. 6.....	Schubert-Liszt
Marche Militaire (by request).....	Schubert-Tausig
Sonata, op. 58.....	Chopin
Chant Sans Paroles, op. 2, No. 3.....	Tchaikowsky
Valse, op. 54, No. 1.....	Dvorak
Humoreske, op. 101, No. 7.....	Dvorak
Poupée Valsante.....	Poldini
Rhapsodie Hongroise, No. 13.....	Liszt

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## Carl's Third Organ Recital.

First Presbyterian Church, Tuesday Evening, November 24.



Fantasia in E minor (MS.).....William Faulkes (England)  
(Dedicated to Mr. Carl.)  
The Curfew (new).....Alex. C. Mackenzie (Scotland)  
Concert Rondo.....Alfred Hollins (England)  
Recitative and aria, Chanson d'Amour.....Henry Purcell (England)  
Andreas Schneider, baritone.  
Allegro Maestoso (Sonata, op. 28).....Edward Elgar (Scotland)  
Gavotte in F major.....Frederic Archer (England)  
Dithyramb (a tone poem).....Basil Harwood (England)  
Songs (Wales)—  
New Year's Eve.  
The Ash Grove.  
The Men of Harlech.

Mary Elizabeth Cheney, soprano.  
Scherzo in B flat.....W. Stevenson Hoyte (England)  
Ballad (new).....William Wolstenholme (England)  
Carillons de Dunkerque.....Thomas Carter (Ireland)  
Vocal, A Song of Thanksgiving.....Frances Allitsen (England)  
Andreas Schneider.  
Festal Commemoration (new).....John E. West (England)

**T**HE recital, while the third in the autumn series, was the 103d that Mr. Carl has given at the historic church, corner Fifth avenue and Twelfth street. Each year Mr. Carl plans some special programs that attract the attention of musicians far and near. The opening recital three weeks ago was devoted to American composers. Bach and Handel numbers were presented on the second evening. As the above program shows the third evening was set apart for the composers of Great Britain and Ireland. Last evening (Tuesday), at the fourth concert, a program by French composers was given to commemorate the hundredth anniversary of the birth of Hector Berlioz. Tuesday, December 8, will be a "Parsifal" evening, when in addition to excerpts from Wagner's greatly discussed sacred music drama the Rev. Dr. Howard Duffield, pastor of the church, will give a lecture in connection with the music. Mr. Carl has not spared himself. With his usual thoroughness he has prepared five programs for the autumn concerts this year that every organist and musician will read with interest. As a performer he enters into the spirit of each composer in the way that impresses and moves the music lover to think as well as hear. There is a marked difference between hearing music and thinking about it. In compositions written for the organ the spiritual and intellectual meanings are more important than the mere melodic invention. A profound mind readily discerns what is sublime in all music, and for such a mind the enjoyment is a hundredfold greater than the shallow listener that forgets as soon as the melody ceases.

The composers of Great Britain are industrious men, and they have been particularly successful in writing for the organ and the voice. Those on Mr. Carl's program Tuesday night of last week are nearly all organists. Mr. Faulkes, who wrote the Fantasia in E minor, resides in Liverpool. His music is popular at home, and American organists have also found much in it to their liking. The fantasia is modern in construction, with the abandon that is allowed to all composers who write fantasias. Mr. Faulkes has dedicated his admirable score to Mr. Carl, and truly no American musician is more worthy of such a tribute. "The Curfew," by Mackenzie, proved altogether charming, suggesting the ringing of the bell in the poet's fancy. Hollins' Rondo has charm and spontaneity, and that is sufficient to commend it. A program of British composers without Elgar would seem like the play of "Hamlet" with the title role omitted. Elgar's Allegro Maestoso, from the sonata that Mr. Carl played, has the quality that

has raised Elgar's name to tower above that of his countrymen. It is a strong, sweeping part of a strong composition. The dainty gavotte by Archer resembled a bit of Dresden china in color and grace. Harwood, represented on the program by a tone poem, is organist of Christ Cathedral at Oxford. His composition revealed many moods of musical expression, and it came at a time in the evening when it contrasted well with the numbers that preceded and followed. Hoyte is organist of All Angels' Church in Margaret street, London. His scherzo is well written, concise and appealing. The ballad by Wolstenholme was happily named by the composer, for its melody is smooth and expressive. "Festal Commemoration," by West, has the jubilant note that recalls feast or festival day. This was another new composition that would appeal to musicians. One of the most remarkable numbers of the evening was the "Carillons de Dunkerque," by Thomas Carter, an Irish composer of the eighteenth century. Mr. Carl brought out the descriptive parts with usual power and brilliancy. It was in the performance of this strange music that the organist displayed again his mastery of the great organ.

The vocal numbers of the evening were delightfully unconventional. Mrs. Cheney, who has made a study of the old music of her Welsh ancestors, sang the three Welsh songs with characteristic freedom and sweetness. "New Year's Eve," a song dating back to the time of the Druids, was perhaps best suited to the soprano's light, flexible voice. Mr. Schneider is a young singer who has made rapid progress. He has a noble voice, and the manliness in his art is most gratifying. The baritone sang Purcell's old recitative and aria without affectation or exaggeration, and that is doing a great deal in the delivering of music that is not free from either fault. England is the land where the woman composer is permitted to go on her way rejoicing, and Frances Allitsen is one in whom her countrymen believe. "A Song of Thanksgiving" is one of her effective songs, and Mr. Schneider sang it with fervor and sincerity.

At the Berlioz concert the soloists assisting Mr. Carl were Miss Effie Stewart, soprano; Miss Bessie Bonsall, contralto; Edwin Wilson, baritone; Mme. Melitta Nemes, pianist, and Deszo Nemes violinist. For the "Parsifal" concert Miss Kathrin Hilke, soprano, of St. Patrick's Cathedral, and Andreas Schneider, baritone, have been engaged.

### The Faelten Pianoforte School.

**M**RS. PLUMMER-SMITH has thoroughly studied the system of instruction of the Faelten Pianoforte School of Boston, and having become an enthusiastic advocate of the system she has planned to introduce the work in New York. She will give a practical demonstration at Delmonico's on Saturday, December 5, at 11 o'clock under the patronage of prominent New York people.

In order to illustrate what is done in Boston and what she intends to do in New York she will have the assistance of a number of students whom Mrs. Rheinhold Faelten will bring over from Boston.

Mrs. Plummer-Smith may be addressed at Hotel Florence, Fourth avenue and Eighteenth street. She will be in New York three days of each week, the remaining time being spent in her Boston studio.

### Notes from Albion, Mich.

ALBION, Mich., November 13, 1903.

**T**HE musical life of Albion centres more or less around the conservatory, which under its new director, Dr. Frank Wilbur Chace, is taking on new life. A choral society and orchestra have recently been organized in which both pupils of the conservatory and townspeople take part. The first concert will be given on December 15, when Max Bruch's "Fair Ellen" will be sung with a program of mixed numbers for the first part. There are now 160 voices in the chorus. More anon.

Last Friday evening a very enjoyable piano recital was given by Miss Edna K. Apel at the First Presbyterian Church. Miss Apel is from Detroit, and is giving recitals throughout the State.

The Musical Literary Club gave its first public recital last night. The officers of the society are Miss Jennie A. Worthington, president; Herbert M. Brown, vice president; Miss Bertha Emmons, secretary, and Mrs. H. M. Dearing, treasurer. Mrs. Lyman M. Thayer, who is an honorary member, allows the club to use her handsome music room for their meetings and recitals. The program committee for the recital given last night was Miss Worthington, Mrs. Pearl Wilder and H. M. Brown.

Dr. Frank Wilbur Chace, director of music in the conservatory, has been giving a series of organ and song recitals. He was assisted by Miss Elin Gustafson, of Mobile, Ala., and Mrs. J. Vanderbilt East, of Cedar Rapids, Ia.

A choral society has been formed in Battle Creek, Professor Barnes director, which will give a May festival. This society is now at work on "Tannhäuser," which is one of the works to be sung. Thomas' Orchestra has been engaged. Professional soloists will be engaged to sing the solo roles.

### Mrs. Humphryes' Concert.

**M**RS. HAROLD MORRIS HUMPHRYES, the well known soprano, gave a very interesting concert at Greenwood Baptist Church, Brooklyn, on Tuesday evening, November 26. The following program was presented:

Organ solo, Hallelujah Chorus (Messiah).....Handel  
Valse, Viva Gloria.....Meyer-Helmond  
Mrs. Harold Morris Humphryes.  
Fleur de Lis.....Venth  
Mazourka .....Musin  
Carl Venth.  
He Was a Prince.....Lynes  
Mrs. Georgia Rogers Irving.  
Musical Reading, The Doorstep.  
Poem by E. C. Stedman. Music by H. H. Brainerd.  
Mrs. Amy Grant.  
Morceau de Salon.....Venth  
Carl Venth.  
The Wren.....Benedict  
Flute obligato by Mr. Kuhn.  
Mrs. Humphryes.  
Reading, Das Schloss am Meer.  
Poem by Uhland. Music by Erdmannsdorfer.  
Mrs. Grant.  
Duet, The Gipsies.....Brahms  
Mrs. Humphryes and Mrs. Irving.

Mrs. Humphryes is the leading soprano of Greenwood Baptist Church, and formerly was a pupil of Caroline Montefiore.

### New Violin Compositions.

**A**NTON HEGNER'S Gavotte, op. 16, No. 1, which he plays at most of the Patti concerts with much success, has just been published for violin and piano by Breitkopf & Härtel in Leipzig. The same firm has also published his op. 24, "Devotion," for violin and piano. It is the composition he dedicated to Queen Alexandra of England.

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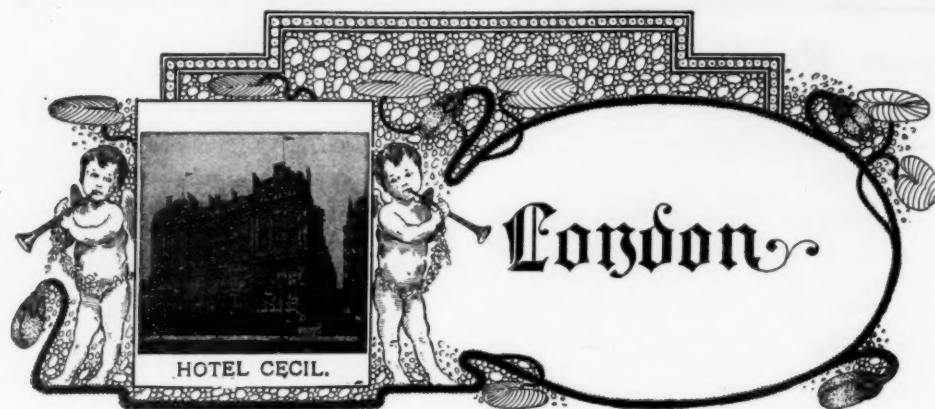
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HOTEL CECIL, LONDON.  
November 21, 1903.

**O**NE can only wish that all the violinists who have come into fame during the last year or two deserved their success as fully as does Fritz Kreisler. He is, indeed, a very lucky man, for it is not too often that real, sterling worth is so readily recognized. His success, too, which was nearly as rapidly won as that of Kubelik or of Marie Hall, is likely to be infinitely more lasting, for it has stronger foundations. Dexterity and agility may win temporary admiration, but it is possible to weary of performances of Paganini or Vieuxtemps, be they never so brilliant, while there is always a fresh interest to be found in the playing of a real artist. Kreisler's talents have never been displayed to better advantage than on Saturday last, when he gave one of the finest performances of Brahms' violin Concerto at the Queen's Hall Symphony Concert that we have ever heard. It is quite impossible to imagine a Kubelik or a Marie Hall even beginning to make this concerto interesting. It probably calls for greater interpretative gifts than any other violin concerto that has ever been written, and unless a man is an interpretative artist of the first rank it is really impossible for him to hope to grapple with its difficulties with any success. Kreisler has shown all along that of all the violinists who are now before the public he is the most fitted by nature for the task of playing this concerto as it should be played, but it is scarcely probable that even his most enthusiastic admirer was quite prepared for the very remarkable reading that he gave of it on Saturday. He has never before given us a more convincing proof of the astonishing nature of his intellectual gifts, and the very large audience was, fortunately, not slow to recognize the masterly character of his performance, and at the end he was recalled seven or eight times to the platform. The program also included very fine performances of Mozart's delightful Symphony in E flat and Beethoven's "Coriolan" overture.

Kreisler's proposed recital on November 30 has had to be postponed, as a "royal command" has obliged the violinist to leave for the Continent.

The public deigned to take some small show of interest in the last Saturday Popular Concert, and there must have been nearly 150 people in the stalls and as many more in the cheaper seats when the Parisian Société des Instru-

ments Anciens paid its first visit to London. Louis Diémer, M. van Waefelghen and Jules Papin are certainly exceedingly clever performers on the harpsichord, the viola d'amore and the viola da gamba, and they gave us, among other things, some very delightful performances of four short pieces by Rameau called respectively "La Livre," "La Timide," "L'Indiscrete" and "Les Tambourins." It is true that it is certainly interesting to have an occasional opportunity of hearing old music played on the instruments for which it was intended, but it is not to be denied that a little goes a long way and that one was not in the least inclined to regret the fact that these instruments have fallen into disuse. I know that some musicians maintain that they are infinitely to be preferred to the more sonorous instruments now in use. There is, fortunately, no immediate danger of their gaining many converts.

Richter's Brahms program attracted a very large audience to the Queen's Hall on Tuesday evening, a fact which was not surprising considering that he is admittedly one of the best living interpreters of Brahms' music. There was nothing very remarkable about the program, which consisted of the First Symphony, the "Academic" overture and the Haydn Variations, works which he has, of course, played in London times without number. But there is a fine breadth and dignity about his readings of these works which makes them always welcome, and the interest that the concert aroused was far from surprising. Owing to the indisposition of Herr Willy Hess the violin concerto had to be abandoned. Its place in the program was taken by the D minor piano Concerto, the solo being played very finely by Ferruccio Busoni.

Mark Hambourg's piano recital at St. James' Hall on Wednesday afternoon was not a very edifying entertainment. The principal feeling that it inspired was one of regret at the fact that such indubitably great gifts are being hopelessly wasted. Mark Hambourg has temperament and individuality, but, unfortunately, perhaps, for him, he also has an amazing technic to which he sacrifices everything. If he liked he could be a really great artist, but he is apparently eaten up with his own virtuosity, and, no matter what music he may be playing, it is impossible not to feel that he merely makes it a medium for the display of his fine technic. It was almost pathetic to see him at the piano knocking about a poor, unfortunate Chopin Sonata which had never done him any harm. Surely, too, there is no merit in playing Chopin's studies much faster than the composer ever in-

tended. One cannot, of course, but admire the "Fingertigkeit" which enables him to perform this feat, but one would rather that he exercised it upon some of those virtuoso pieces which one prefers to hear taken at top speed because they are over all the sooner. This tendency of Mr. Hambourg's to give us displays of virtuosity in season and out of season is all the more lamentable because, as I have said, he is an artist at heart. He gave us a taste of what he could do in his exquisite performances of a transcription of one of the melodies from Gluck's "Orpheus" and a dainty Volkslied of his own. But the fact that these were so beautifully played only enhanced one's regret that his virtuosity should have led him into such wrong paths.

The second of the Broadwood variety entertainments took place at St. James' Hall on Thursday evening. Untaught by the criticism meted out to them last year, the directors of these concerts have not yet taken the advice of someone more experienced than themselves in such matters as to the proper way in which a program should be drawn up. That of last Thursday evening was interesting, but it might have been far better had not an attempt been made to crowd too many performers into a single evening. We should gladly, for instance, have heard more of the Queen's Hall wind quintet, four members of which were joined by Henry Wood in Mozart's fascinating piano Quintet in E flat, while the complete quintet contributed three lighter pieces later in the evening. Four young ladies, too, sang tantalizingly a few of Brahms' delightful trios and quartets for female voices. They, indeed, and the quintet could easily have made a very interesting program between them, and the vocal and piano solos of Mrs. Henry Wood and Miss Evelyn Stuart could have been spared or transferred to another evening, not because the performances were not excellent in every way but because too many artists were engaged for a single concert. Perhaps Messrs. Broadwood will learn wisdom in time. They have excellent intentions and always do their best to arrange interesting programs. But their concerts would be far better if they did not attempt to crowd so much into a single evening.

It is rather difficult to understand the reasons which have induced Charles Manners to announce a season of English opera at Drury Lane in the spring. In the autumn he has the field to himself and need fear no rivals, but in the spring the case is different. It seems very probable that the grand opera season at Covent Garden will affect him adversely, although I sincerely hope that will not be the case.

Donald Francis Tovey has announced a series of chamber concerts which will begin at the unusual hour of a quarter past 5. It is understood that he has selected this hour because he hopes that by that time the effects of lunch will have worn off and his patrons will be less likely to fall asleep.

ZARATHUSTRA.

LONDON, November 14, 1903.

Every lover of music in London regrets that the long partnership between Leonard Borwick and Plunket Greene has been severed. For ten years two artists have been associated in a series of vocal and piano recitals which were among the most delightful features of the musical season. Their individual engagements, however, have made it impossible for them to arrange any more of the joint recitals which used to attract crowds to St. James' Hall, and it is London's loss. We shall still have plenty of

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opportunities of hearing each of them separately, and on Friday afternoon Plunket Greene gave the first of three recitals at St. James' Hall. He was in far better voice than has been the case for some time. There have been occasions when his singing left something to be desired. But his old tendency to sing out of tune seems to have disappeared, while he remains as perfect an artist as ever. His program on Friday consisted entirely of English songs, and was headed with Arthur Somervell's delightful cycle of songs from Tennyson's "Maud." This cycle is an old favorite with Mr. Greene, and he is always at his best in it. The songs were sung with that peculiar fascination for which his performances always have been so remarkable. His second group of songs included Arthur Foote's "On the Way to Kew," Stanford's "Johnnie," a delightful song which was perfectly sung; Parry's "Nightfall in Winter" and "A Lover's Garland," and two very fresh and spirited songs by A. M. Goodhart, "Mary" and "The Sailor's Consolation." Mr. Greene's singing was perfect throughout the whole afternoon, and we have never heard him in better form.

Berlioz apparently is not a name to conjure with in London, and the centenary concert given by Professor Kruse at the Queen's Hall on Thursday evening attracted only a small audience. Those, however, who stayed away missed a great treat, for the program was interesting, while Felix Weingartner, who is admittedly one of the greatest authorities of the day on Berlioz's music, gave such performances of the "Carnaval Romain" and the "Symphonie Fantastique" as have never been heard before in London. It is not very difficult to understand why Weingartner is so thoroughly in sympathy with Berlioz. That tremendous energy and nervous force which are so characteristic of his conducting, are also the most striking qualities of Berlioz's music. Knowing Weingartner as we did here, we were naturally prepared for fine performances, but we were scarcely prepared for such brilliant readings as those he gave us. The "Carnaval Romain" was played with such amazing snap and power that the audience insisted on hearing it again, while after the symphony Weingartner was recalled some eight or nine times to the platform. It was satisfactory at least to see that the merits of the performances were recognized by the few who were present. We have heard a good many performances of the symphony in London, and it cannot be denied that in the hands of most conductors much of it sounds tawdry and superficial. But Weingartner succeeds in getting at the heart of it, and as he plays it there really is not a dull moment in it. The tinge of vulgarity, which undoubtedly exists in some of the movements, is given a meaning, while the real beauties, of which it is full, were brought out in the most convincing manner. The program also included the "Rob Roy" overture, which can scarcely be allowed to rank with the best of Berlioz's works, and the dramatic scene for soprano and orchestra, which proved too much for the judges when Berlioz sent it in for the Prix de Rome. Till Mlle. de Palasara sang it Thursday no one had attempted to grapple with it in England, a fact which is perhaps scarcely surprising. It has some very fine passages, but they are separated from one another by others which are indubitably dull, and though the invocation with which it ends is in Berlioz's most characteristic vein and splendidly conceived, the long recitatives which precede it are so unutterably tedious that few who heard it can have wished to sit through it again.

Undismayed by the lack of public support Professor Kruse now announces musical festivities for 1904 and

1905, at both of which Weingartner will be the conductor. The programs of the former will be of a historical nature, while those of the latter will be drawn entirely from the works of living composers.

Mme. Lillian Blauvelt ended a successful tour in the provinces with an excellent concert at St. James' Hall Monday afternoon. Madame Blauvelt now stands admittedly at the head of her own branch of vocalists. There is a peculiar charm and finish about her singing that is shared by not many others, and there are few, if any, who have brought the pure vocal art to such a pitch of perfection. "Una voce," from Rossini's "Il Barbiere" and Liza Lehmann's "Molly's Spinning Song" were perfectly sung on Monday, and one could only wish that other singers would learn a lesson from Madame Blauvelt, and really take the trouble to acquire a perfect technique. She had the assistance of Miss Muriel Foster, Miss Madeline Payne, a clever young pianist; Harold Wilde, Andrew Black and the well known violinist, Tivadar Nachez.

Yet another young violinist made a bid for public favor at St. James' Hall on Wednesday evening. Miss Irene Penso is perhaps one of the most promising of the many players who have already appeared this season. Though not a debutante, since she has already played at one of the Promenade concerts, this is the first occasion on which she has given us an opportunity of forming anything like an accurate estimate of her powers, and she certainly made a most excellent impression. She has a fine technique, but that is not her only claim to consideration, for it is evident that she is also a most capable artist. Beethoven's concerto and Max Bruch's romance were played with a breadth and fire unusual in so young a player, while the same qualities, together with a particularly sympathetic tone, were also put to very good use in a new concerto by Arensky. This, however, did not prove to be a very interesting work. The material is good, but the development does not hold the attention and, well though it was played, it failed to make very much impression.

It is the same old story over again. A worthy dignitary of the church, shocked at the heresies contained in the text of "The Dream of Gerontius," has just refused to allow it to be performed at the Gloucester Festival, which takes place in a cathedral. The reason seems absurdly petty, especially where a great work of art is concerned. I wonder whether the gentleman himself would be prepared to put his hand to his heart and swear that he firmly believes in the exact and literal truth of every lesson that he reads on Sunday and every sentence in the prayer book. At any rate, if his conscience rebels against the words he might surely have allowed those few alterations in the text which have been made elsewhere when similar opposition was raised, instead of banning the work altogether. There is a story of a certain glee club which illustrates this point rather nicely. One of the members happened to be a rabid teetotaler, and he found that his conscience would not allow him to sing one of the madrigals in the repertoire of the club because it contained the words "There's no deceit in wine." He approached the conductor upon the subject and told him that, if he insisted on practicing this glee, he feared that he should be obliged to terminate his connection with the society. The conductor said that he was sorry to hear it, and that he had better terminate his connection at once, because they proposed to sing the glee in question at every meeting until further notice. A day

or two afterward, however, the recalcitrant member again approached the conductor and said that he had found a way out of the difficulty. He said that while the others were singing "There's no deceit in wine," he would sing "There's known deceit in wine," and so the friction ended. One only wishes that it had been ended as simply at Gloucester. ZARATHUSTRA.

## FRANCIS MacMILLEN'S

### LONDON SUCCESS.

LONDON OFFICE MUSICAL COURIER,  
LONDON, November 26, 1903.

Musical Courier, New York:

THE first violin recital of Francis MacMillen at St. James' Hall was a genuine success, a numerous and fashionable audience attending, and enthusiastic press notices following. C.

### Duse, Russell, Howard.

To The Musical Courier:

IN your issue of November 4 there appeared two letters signed by Elenora Duse, in which she gives credit for the recovery of her voice to Henry Russell, of London, lately appointed as one of the professors of the Royal Academy of St Cecilia at Rome. Her object in writing about it is evidently to acquaint the public with the fact that there is a scientific and physiological method of training the voice that is based on the same principles as govern good piano teaching. In giving this information Signora Duse should receive the commendation of all interested in voice development.

Following these letters are some remarks among which Mr. Russell says that he is the only teacher that has attempted to train the voice in this way.

This is clearly a misstatement, and may be the result of lack of knowledge or the belief that the man I am going to speak about is dead, for he was so reported some years ago. In proof of the fact that he is alive I may say that I have studied with him for the last five years. I refer to John Howard, an American, and at one time a correspondent of your paper. He has trained the voice in a scientific and physiological manner for at least twenty-six years, and is the discoverer of several principles of vocal muscular action not even known by the greatest authorities of any nation. Seventeen years ago he published a book, "The Physiology of Artistic Singing," for which he received the highest encomiums from Sir Morell Mackenzie and Dr. Norris Wolfenden, Queen Victoria's household physician and also editor of the Lancet. The latter wrote to the Musical Opinion that Mr. Howard's book placed him at the head of the physiological school of voice training.

I could quote many other eminent men, among them one of the prominent throat specialists of this city, Dr. Frank E. Miller. He wrote as late as 1902 that since Mr. Howard's research no one has added materially to the conclusions he reached, and that his work in the dissecting room and power of devising exercises of muscular control are without parallel. I make no apology for mentioning my own name, for I have Mr. Howard's certificate in which he names me as his best representative teacher, and in which he also says that after over a quarter of a century of study of the laws of artistic singing and devising easy but effective exercises he believes he has perfected a method superior to all others known.

WALTER H. ROBINSON.

CARNEGIE HALL, NEW YORK, November 26, 1903.



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## WILLIAM FISHER'S ARTISTS.

## Madame Rappold.

**M**ADAME RAPPOLD was born in Germany, in that land of romance, the Rhine country. As a child of ten years she sang in concerts in London with much success, but came to America shortly after, and is now thoroughly American. Gifted by nature with a lovely voice, a winning personality and much talent, she has worked hard to develop these gifts. About four years ago she began studying with Oscar Saenger, the teacher of Josephine Jacoby, Sara Anderson, Joseph Baernstein and so many others who have had great success during the past few years. He at once divined the possibilities latent in this young singer and urged her to study for a professional career. Under his guidance has been developed this glorious voice, a brilliant high soprano, vibrant with feeling, rarely sympathetic, large enough for dramatic work, yet flexible enough for all the requirements of a coloratura singer. She sings "Elizabeth's" aria from "Tannhäuser," and the "Chanson Provençale," by Dell'Acqua, with equal facility, which gives some idea of her versatility. Madame Rappold is a quick student and memorizes everything, which enables her to sing with great freedom and abandon. She has appeared in many of the best concerts in New York and surrounding cities, and always with unqualified success. Not only as a concert singer but also in opera has Madame Rappold achieved much success. She has unusual dramatic talent and has sung and acted many roles, including Rosalind in Strauss' "Die Fledermaus," and Marie in Donizetti's "La Fille du Régiment." Her repertoire comprises all the standard oratorios, the principal soprano concert arias, besides any number of German, French and English songs.

## Bessie May Bowman.

Bessie May Bowman is a child of artistic and patrician lineage. She is the daughter of Edward Morris Bowman and Mary Elizabeth Bowman. Her father is an eminent musician, well known at home and abroad as an artist, conductor, theorist and teacher. Her mother is a critical lover of music and a gifted painter. Therefore, from earliest childhood Miss Bowman has enjoyed the best influences of music, painting and kindred arts, as well as the instruction and counsel of many of the most skillful teachers and artists known.

Her earliest vocal teacher, while still almost a child, was the well known instructor, James Sauvage. From that time to the present she has been a diligent student of her art under one or the other of the following famous teachers of singing, James Sauvage, Alice Garrigue-Mott, Luisa Cappiani and Oscar Saenger, of New York; Madame Marchesi and Jacques Bouhy, Paris, and William Shakespeare, London.

Aside from the concert engagements which Miss Bowman has filled, and in which she has invariably won pronounced success, she has had rare opportunity to acquire experience before large audiences as a church and concert soloist in the Temple Choir, the great choral organization which is conducted by her father in the Baptist Temple, Brooklyn.

Her noble voice, beautiful in quality, even in scale, masterful in control, remarkable articulation, excellent musicianship and splendid ambition, combined with the training of such famous masters and the artistic environment in which she has moved all her life, have enabled Miss Bowman, while yet a young woman, to become an artist of mature skill and intelligence. Marchesi's brief expres-

sion, "Miss Bowman has a golden voice"; Oscar Saenger's compact statement, "She is endowed by nature with the three prime requisites for an artist—voice, talent, brains"; Cappiani's compendium, "One of the most satisfactory pupils I have ever taught; her voice has a beautiful sympathetic quality—pronunciation faultless"; Jacques Bouhy's conservative, but full of meaning, words of commendation, "Sings in a very good, sure, earnest style; is well adapted to oratorio and concert singing"; and Dr. E. H. Turpin's strong endorsement, "She is a born singer; I was compelled to listen to her whether I would or not." All these furnish an epitome of the opinions entertained by eminent musicians, teachers and critics, and verify the critique that appeared in the columns of this paper last spring after her appearance in "Elijah"; "The contralto, Miss Bowman, was the surprise of the occasion. Hers is the real oratorio voice. Beautifully even, calm, clear and sympathetic. It was a real joy to hear her sing, because every word was distinctly heard, and again because of the refinement and finish of her style. It seems reasonable to predict a career of unusual brilliancy for Bessie May Bowman."

## Walden Laskey.

It will be of interest to note the career of Walden Laskey, baritone. Nature has been most lavish in her gifts to this popular singer. He is the possessor of a fine physique, pleasing personality and a pure baritone voice of exceptional range, power and dramatic intensity.

Mr. Laskey has held the solo positions in the leading choirs of Toledo and Detroit; coming East three years ago to study with Oscar Saenger, under whose able teaching has been developed this beautiful organ, until today Mr. Laskey stands pre-eminently in the front rank of our American baritones. Mr. Laskey is now serving his second year as soloist at St. John's Church, Brooklyn. He has sung in recital, concert and oratorio in many cities and always with most pronounced success. His repertoire includes all of the standard oratorios and operas which are given in concert form. His intelligent interpretation of such parts as Valentine ("Faust"), Amanasro ("Aida"), Wolfram ("Tannhäuser") and Telramund ("Lohengrin") gives some idea of his work in the operatic field. Several very good engagements have been booked for later in the season.

## Henri G. Scott.

Asked once if he minded being told how much better he sang on this, the most recent occasion, than the one on which he had been heard before, one of our most prominent singers replied: "On the contrary, I am very glad to hear it, for I never wish to know the time when I cannot improve."

Thus spake the true artist, and such is the spirit that has always pervaded the work of Henri G. Scott, an artist who loves his work and conscientiously strives for the best results at all times.

Gifted with a genuine bass voice of an uncommonly beautiful quality, one to which no auditor would think for a moment of applying the technical term of "baritone" or "bass-baritone"—its compass ranging from high F to low D, conveying at once the impression of power, smoothness and flexibility. In toto, a magnificent voice under perfect control, Henri G. Scott is truly a singer most generously endowed by nature for the field to which instinct and ambition have led him.

Mr. Scott has sung with pronounced success in all the great oratorios. The remarkable facility with which he

sings in German, French and Italian has enabled him to give song recitals of such pleasing variety as to delight his audiences. A number of grand operas appear in his extensive repertory. That he will surely be heard in grand opera some day is the firm conviction of every one who has heard him.

As a church choir singer he held four positions in eighteen months, rising from an obscure church to the most prominent in Philadelphia—old St. Stephen's, whose famous blind organist, David Wood, an authority on Bach music and teacher of Professor Wolle, of Bethlehem fame, pronounced Mr. Scott "the finest oratorio basso he had ever heard." Mr. Scott is the basso of the Central Congregational Church quartet, which he secured in the spring of 1902 in competition with some of New York's foremost singers, the others comprising Shannah Cumming, William Wegener and Janet Spencer.

## Thibaud and the Philadelphia Orchestra.

**T**HE next soloist to be heard with the Philadelphia Orchestra at its fifth public rehearsal and fifth Symphony concert on December 11 and 12 is Jacques Thibaud. This young Frenchman who has aroused the enthusiasm of Europe with his mastery of the violin will be in these, his initial appearances in Philadelphia, in the exquisite Mozart Concerto, E flat major, also the Prelude to Saint-Saëns' "Deluge." It is announced that this will be M. Thibaud's sole appearance with orchestra in this city during his present American tour. Not since the youthful Hofmann created a sensation with his piano playing has any artist so young won a commanding place in the estimation of both critics and the public. Although only twenty-three years old, he is generally conceded to be the greatest exponent of his art living, and while his playing does not partake of pyrotechnical display, he is credited with all the graces and virtues which go to make up a really remarkable artist.

The Philadelphia Orchestra's brief series of out of town concerts opened in Lancaster Monday evening, November 30, with a program of unusual excellence and Hugo Olk as soloist. Today (Wednesday) the orchestra will give a subscription concert in Wilmington, on Thursday in Harrisburg, and on Friday in Allentown, at each of which Mr. Olk will be soloist. The management of the orchestra has taken pains to provide for these smaller cities on the same generous scale that characterizes the regular season here, even to the preparation of a book of program notes. The advance sale in these cities indicates that the out of town concerts this season will be successful from every point of view.

## Mr. Harper's Fine Success.

**N**OTICE of Mr. Harper's success in Newark follows:

The song recital that was given in Wallace Hall by William Harper, bass, on Thursday evening was one of the most enjoyable musical entertainments thus far given this season. Mr. Harper brought to his task a noble voice, a fine intelligence, an art that was accomplished and a dignified stage presence. He sang in a manly and engaging manner and impressed the fact upon the audience that he was an artist of high merit.

In all his songs Mr. Harper maintained an easy grace and perfect composure. In the tender lyrics he was gentle and soothing, in the humorous or semi-satirical songs by Purcell he was insinuatingly sarcastic, and in the dramatic songs he was enthusiastic and effective—in other words, he colored his tones and varied his delivery according to the sentiment, proclaiming the artist. In the grandly dramatic songs, "Die Ablesung" and "Edward," he was thrilling, and these two songs especially made a great impression on the audience. Mr. Harper is sure of an enthusiastic welcome whenever he comes here again.—The Sunday Call, Newark.

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## WASHINGTON.

WASHINGTON, D. C., December 1, 1903.

THE average of reports as to musical advancement in Washington is decidedly optimistic.

"No city pride. We can't vote and therefore—the city belongs to nobody. People all go away to vote and call it 'going home.' Salary life is stultifying. There is no commerce here; nothing doing. The atmosphere is only political; what can you expect for music? The season is but a span, no time to do anything. City too low, depressing to spirits. Not even a concert hall in the place. You see it's this way in Washington," &c., are all balanced on the other side by logic, by faith and by fact.

Supreme interest in voting and in crossing country to perform the sacred duty are less than they were before elections were manipulated by "rings," and comfort and display became supreme satisfactions of the race. Rich people who have had a taste of freedom from the machinery of commerce are finding out the exquisite residential qualities of the national capital, and are beginning to make of it one of the favorite "resorts." The season is no shorter than elsewhere now that people have ceased homing anywhere, to live in villas dotted all over the globe. If there is no commerce, after the fashion of whirling New York, there is all the more time for that reflection and study which lead to art growth. If a salary stultifies the commercial nature, it is the salvation of the artist who asks but to be released from the storm and stress of bread winning. If there is a lack of city pride there is room for the more inspiring pride in the great nation of which that city is the favored and chosen one, or better yet, for the still higher pride in self development in the refining growth toward the spiritual through art. Washington has an inheritance of rare local beauty. Low structure and wide lines give to the inhabitants a generous sweep of sunshine and air, such as are denied to the suffering strangers in commercial toms.

Senators and representatives, though engaged in political enterprises, are not held to the grindstone of daily office work. They come for the most part from college teaching, from the ranks of law and editorship, in touch at least with the movements of modern mentality. Many of them are men far along in art and science, having families attached to or personally representing music. Some of them are men possessed of vast wealth, which they are not only ready and willing, but proud to share with any high purpose of life when properly presented to them.

But a few years ago church choirs gave to Washington all the music there enjoyed. Today symphony and chamber concerts, choral societies, vocal and instrumental recitals, form rival local attractions, while high priced artists are imported with success, creating consequent demand for more. Moreover those same church choirs, which a few years ago "contributed" their services, are now receiving salaries that compare favorably with other cities and with an upward tendency. Labor organization has taken hold of orchestral work, and well paid artists from other cities are filtering into these ranks, raising the standard of local endeavor. If there is no concert hall in the city of Wash-

ington there is a very loud and very distinct demand for one. This internal disturbance in the yeast of things must inevitably result. The push of music through the country is saying to people with pocketbooks that a concert hall is as necessary as a library to the refining influences of a people. A concert hall is already built in Washington, for it is built in the minds of a big majority of her people.

There is in Washington, as in all cities, a strong force of ardor, enthusiasm and sense of sacrifice among individuals. These growing upward and onward daily are consequently merging more closely into a unit of power that shall in the near future dictate its decrees for music's strength. There is also a distinct merging of interest sympathy between the moneyed people of the capital and the striving artist souls who are courageously pushing the music wheels with both shoulders. More precious than all there is being made here that most valuable and encouraging discovery, that there is a much greater musical interest in the hearts of all classes than they themselves are aware of.

What is really most needed here is some means of illuminating the latent conditions, so that a general interest may be concentrated upon music as one of the great factors in progress, and that people may be led to enlarged and united action in regard to it.

In this line of gathering up the threads of activity in all musical directions, and turning a regular weekly searchlight upon them, thus leading to a greater opening. THE MUSICAL COURIER heartily adds its services, with the hope of doing its humble part in bridging the past into the future of music in the first city of the land.



There are in Washington some 300,000 people, of whom about 100,000 are of colored race and 30,000 in Government employ. It has some 200 organ lofts, perhaps fifty studios all doing their very best to produce results, and having indeed already a creditable showing in local talent. The public schools as elsewhere are forging ahead toward the inevitable demonstration of free musical instruction. Some dozen private schools, sheltering the elite of the Southeastern country and elsewhere, are all doing more or less with music. Two great religious universities are to be heard from. The very difficulties of concert hall work, limited to performance in churches, in theatres and in hotel ballrooms, drive performers to increased energy and care in preparation, in order to justify themselves to the utmost under the least favorable conditions.

There is a good baker's dozen of leading piano houses in the city, all of whom have handsome warehouses and seem to be doing good business. All the pianos ever heard of, and many more, are at the disposition of the public. A woman's musical club is growing apace. Two energetic and capable ladies manage to bring to town valuable musical talent in various lines, and there are two or three male agencies. The press of the city is well disposed toward the heavenly maid, having indeed some able talent in its own kingdom. The legations hold mines of musical interest, a pianist in the Russian circle being a planet among the stars.

Among the prominent families identified with Wash-

ington interests, and consequently (should be) with its musical interests, are the Walshes (Thos. F.), Hays, Leiters, Depews, Pattens (Corbins), Clarks (W. A.), Blounts, Westinghouses, Mrs. Gen. Scott Townsend, the Ffouikes, Waggemans, whose art gallery is famous; Warners, Riggs, the Deweys, Alex G. Bell, of telephone fame; Mrs. Geo. W. Childs, Mrs. Phoebe Hearst, Mrs. T. de Witt Talmage, the Kauffmans, Heinrichs, Cortelyous, Wetmores, Bateses, Greens (B. R.), Curtises (Wm. E.) and others.

Next week will be given outlines and details of the season's musical work, dates, programs and artists; names of some of the leading spirits in the music movement here, sketch of Mr. de Koven's labor with the Symphony Orchestra work, and a list of the people who have generously contributed to the success of that enterprise—a list happily too long for this birdseye view of music in Washington.

FANNIE EDGAR THOMAS.

## MADAME DE WIENZKOWSKA'S PUPILS.

SEVERAL of Mme. de Wienzowska's professional pupils will be heard from this winter. Miss Jane Floyd Hume (in private life Mrs. John Alley Parker), a very attractive, young and talented woman, appeared at a joint recital with her sister, Miss Julia Hume, at Pelham Manor last week. The sisters played and sang (Miss Julia is a soprano) before a distinguished audience at the exclusive Manor Club. Ida Mampel, Mme. de Wienzowska's youthful pupil, returned recently from her triumphs in Europe. Miss Mampel will make her reappearance here soon at one of her teacher's studio musicales. Later she will play at some public concerts and recitals.

Victoria Boshco, a young Russian girl of rare gifts, is now studying with Mme. de Wienzowska. Miss Boshco was formerly a pupil of Richard Burmeister, and, like the talented Miss Mampel, has played here at public concerts.

William Bauer, another professional pupil of Mme. de Wienzowska, played Wednesday, last week, at a private musicale in the city.

Mme. de Wienzowska is herself an artist of great skill and a teacher of recognized ability the world over. As an instructor she is known in Europe as well as here in the United States. The programs at her studio musicales show the widest range as to composers and nationalities. Study the repertory of a Wienzowska pupil and one soon learns that the classics have not been neglected in the training. Modern composers, especially the best American composers, are always encouraged by Mme. de Wienzowska.

At the recital in Pelham Manor last week Miss Hume played compositions by Chopin, Liszt, Schubert-Liszt, Rubinstein and MacDowell.

## It Was Mr. Deis.

IN the notice of the Dannreuther Quartet concert published in last week's paper it was stated that George Falkenstein was the pianist who assisted the quartet, whereas C. O. Deis was the assisting artist. Mr. Deis played excellently and his work was highly praised. It was a typographical error that got the names mixed.

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BOSTON, Mass., November 28, 1903.

**T**HE list of musical events for the coming week is a formidable one; in fact the number of concerts and recitals has been unusually large this season—everything seems to have been rushed into the six weeks or more before Christmas, and it would appear there is little left for the remainder of the season:

Monday, Potter Hall—First concert of the Longy Club.  
Tuesday, Steinert Hall, Afternoon—Piano recital by Fannie Bloomfield Zeisler.

Tuesday, Steinert Hall, Evening—Vocal recital by pupils of Frank E. Morse.

Tuesday, Potter Hall, Evening—Third Kneisel concert.  
Wednesday, Steinert Hall—Song recital by Francis Rogers.

Wednesday, Symphony Hall—Concert by the Cecilia Society.

Thursday, Steinert Hall—Piano recital by Heinrich Gebhard.

Thursday, Jordan Hall—Concert by the Adamowski Trio.

Friday, Symphony Hall—Rehearsal of Symphony Orchestra.

Saturday, Steinert Hall—Harold Bauer's second recital.  
Saturday, Symphony Hall—Seventh concert of the Symphony Orchestra.

B. J. Lang was the organist at the recital given at the First Church, Marlboro street, last Wednesday.

Miss Bertha W. Swift will give a recital at New Bedford on Monday, December 6.

Mrs. Aagot Lunde-Wright sang for the Cecilia Club in Augusta, Me., this week.

Mrs. S. B. Field's morning subscription concerts at the Somerset will take place this season, January 11 and 25 and February 8. Mrs. Field will announce the artists later.

Mrs. Mary Montgomery Brackett sang for the Lexington Literary Union on Tuesday evening. Mrs. Brackett's numbers included: "Le Baiser," Thomas; "Hirondelles," Lassen; "Chanson de Juillet," Godard; "The Fate of the Rose," Clough-Leighter; "Invocation," Rogers; "Valentine's Day," A. L.; "The Seed's Song," Woodman.

Edward Phillips gave a musicale at his home last Sunday evening in honor of the Countess De Marney, who will be remembered as Mme. Clara Mansfield. She is returning this week to London, where she and her husband reside. The other artists were Miss Emma S. Howe, Miss Susie Wells, violinist; Miss Fannie Wilson, pianist. Mr. Phillips was assisted in receiving by his mother, Mrs. Geo. E. Phillips.

The first of the Choral Art Society concerts, under the direction of Wallace Goodrich, will take place in Jordan Hall December 18.

The Boston Singing Club, Mr. Tucker conductor, will give concerts on Wednesday evenings, December 2 and March 2, at Jordan Hall. At the first, new works by Neithardt and Dvorák, part songs by West, Pitt, Nevin and Dvorák, and Netherland songs by Kremser will be sung. The Orpheus Club will assist. An orchestra and soloists of prominence will take part in the second concert, when Parry's "Ode on St. Cecilia's Day" will be produced.

At Steinert Hall on Tuesday evening, December 1, a vocal recital by pupils of Frank E. Morse will be given:

## PROGRAM.

Part song, Night.....	Rheinberger
Why Do the Nations? (Messiah).....	Handel
Mon Petit Cœur soupire.....	Anthony Carlson.
Die Nacht.....	R. Strauss
Charmant Papillon.....	A. Campa
Pilgrim's Song.....	Tschaikowsky
Romanza, Cavalleria Rusticana.....	Mascagni
Onaway, Awake, Beloved (Hiawatha's Wedding Feast).....	Tay/or
Gretchen am Spinnrade.....	Schubert
Du bist wie eine Blume.....	Schumann
Der Doppelgänger.....	Schubert
Widmung.....	Schumann
Canzonetta, Margetta.....	Meyer-Helmund
Fair Ellen.....	Max Bruch
	Miss Clara A. Noyes.
	Miss Margaret Wither.
	Frederick Hastings.
	Miss Gertrude Newman.

Carl Faeltens playing at his recital on Wednesday evening of a program containing a Mozart Sonata, selected pieces by Schubert, Kirchner, Mrs. Beach, Raff and the Sonata, op. 101, of Beethoven, was a rare musical treat, not to be forgotten by the large audience which filled Huntington Chambers Hall. Mrs. Beach, who was present, was given an ovation. The next concert, January 27, will include Beethoven's Monumental Sonata, op. 106.

Harold Bauer will give his second piano recital in Steinert Hall next Saturday at 3 p. m.

Miss Edith E. Torrey, soprano, announces a concert of modern songs at Jordan Hall on Tuesday evening, December 8. Songs by Alexandres, Georges, Gabriel Fauré and Hugo Wolf will be given, as well as a group by American composers, and an interesting feature of the program will be the use of the new organ in the accompaniment of "La Cloche," by Saint-Saëns. Miss Torrey

will be assisted by Miss Frieda Strasser, violinist, and Ellis Clark Hammann, accompanist.

Richard Platt, who is giving a recital in Steinert Hall on the evening of December 8, will play among other compositions four of the seldom heard works of Brahms; three Fantasien from op. 116 and the Rhapsody in B minor. His rendering of them won special praise from the critics in Dresden, Leipzig and London, where he played last season, as did also his Chopin interpretation. The rest of his program shows a pleasing variety of classical and modern works.

The Boston Singing Club announces that owing to a change of plan on the part of another musical society of Boston, whose December concert would conflict with that of the club, it has been decided to postpone the first concert to Wednesday evening, December 9.

Francis Rogers' program which he is to sing at Steinert Hall next Wednesday afternoon is composed of three groups of songs. The first is made up of classic songs which do not, with possibly one or two exceptions, often appear on recital programs. The second is composed of songs by the modern masters, Brahms, Tschaikowsky, Hugo Wolf, Strauss, and concludes with Schubert's setting of Goethe's "Prometheus." The third and last group consists of two modern French songs, by Holmes and Aubert; three folksongs and a setting of Browning's "Prospero," by Sidney Homer, formerly of Boston, who has dedicated it to his cousin, Augustus St. Gaudens, the sculptor. The program concludes with Mrs. Beach's "June." "Lasciatemi Morire," the second of the first group, is a "canto" from the opera of "Ariana," written in 1608 by Monteverde.

On Thursday afternoon next in Steinert Hall, Heinrich Gebhard will give his first piano recital of the season. His program is an especially interesting one, containing as it does two of his own compositions and one of C. M. Loeffler's compositions transcribed for the piano.

The Longy Club gives its first concert of the season on Monday evening. The program will have as novelties the Suite for flute, oboe, clarinet, French horn, bassoon and piano, by Charles Quef, and the Sonata for flute and piano, by Reinecke. Heinrich Gebhard at the piano.

Rossini's "Stabat Mater" will be given by the choir of the Eliot Church, Newton, tomorrow afternoon at 4:30 o'clock. The soloists will be Mrs. Frances Dunton Wood, soprano; Miss Adah Campbell Hussey, contralto; Lewis B. Canterbury, tenor, and Frederic W. Cutter, bass. Everett E. Truette will be the organist, and will direct the performance. The entire work will be given.

At Mrs. Avonia Bonney Lichfield's public rehearsal by her pupils at her residence, November 27, the concert part

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consisted of selections by Gounod, David, Delibes, Granier and Kneass. The opera part consisted of scene from "Cavalleria Rusticana" (Mascagni), Santuzza, Miss Charlotte Grosvenor; Donna Lucia, Miss Sarah Eaton; scene from "Dinorah" (Meyerbeer), Dinorah, Miss Helen Philba; scene, last act "Otello" (Verdi), Desdemona, Miss Charlotte Grosvenor; Emilia, Miss Sarah Eaton; scene from "Lakmé" (Delibes), Lakmé, Miss Helen Philba; Mallika, Miss Charlotte Grosvenor; "Mirage" (Lehmann), duet from "Norma," l'allegro (Bellini), Miss Grosvenor, Miss Helen Philba.

A concert will be given at Union Hall, Brookline, Monday, November 30, by T. Handasyd Cabot, violoncellist, and George Copeland, Jr., pianist.

M. Alfred Giraudet, of the National Academy of Music in Paris, who is at present in Boston as one of the teachers at the W. L. Whitney International School for Vocalists, on Sunday morning, November 29, will sing in the Mission Church in Roxbury, at the high mass. In the leading European cities M. Giraudet has won renown as a singer, and his extensive connection with associations for promoting the art of music has made his name a familiar one in musical circles.

At the recital to be given at Hallet & Davis' warehouses on Tuesday, December 1, the soloist will be Mrs. Gertrude C. Fletcher, soprano.

Arthur Whiting, the pianist, will assist the Kneisel Quartet at Potter Hall next Tuesday evening.

A musicale in aid of the Woman's Seaman's Friend Society will be held on the afternoon of Saturday, December 12, at 4 o'clock in the ballroom of Hotel Somerset. The following artists will take part: Mrs. Caroline Gardner Bartlett, soprano; William Kittredge, tenor; Miss Bessie Collier, violinist.

The Handel and Haydn Society, Mr. Mollenhauer conductor, announces these concerts for its eighty-eighth season: Sunday, December 20, "The Messiah," Genevieve Clark Wilson, soprano; Mrs. Glesca Nichols, alto; George Hamlin, tenor; Albert Borroff, bass. Friday, December 25, "The Messiah," Mrs. Shanna Cumming, soprano; Mrs. Bertha Cushing Child, alto; Holmes Cowper, tenor; George R. Clark, bass. February 7, Dubois' "Paradise Lost," Miss Anita Rio, soprano; Mrs. Louise Homer, contralto; George Hamlin, tenor; Emilio de Gorgorza, baritone; John S. Codman, bass. Easter Sunday, April 3, "Hora Novissima," Mrs. Bradbury, soprano; Glen Hall, tenor; alto and bass to be announced.

#### Schenck.

THE operas of various schools, conducted in Boston by Elliott Schenck during his four weeks' stay there, were:

German—"Lohengrin" and "Tannhäuser."  
Italian—"Cavalleria Rusticana" and "Il Trovatore."  
French—"Carmen" and "Romeo and Juliet."  
English—"Martha."

We have from time to time printed notices which tell of Mr. Schenck's success in these different schools. He is now in Chicago, and we hear is as equally successful there with both press and public as he was in Brooklyn and Boston.

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## COLUMBUS, OHIO.

COLUMBUS, Ohio, November 28, 1903.

MISS MINNIE REIBER'S complimentary organ recital last Monday evening in the First German M. E. Church had a small but very appreciative audience. Miss Reiber was assisted by the choir of that church, the choir, under the direction of Frank E. Lauterbach, contributing two good numbers by Dudley Buck and C. B. Hawley. The composers represented on Miss Reiber's program were Gounod-Eddy, Lemare, Grieg-York, Salome, Mendelssohn-Eddy, Buck and Guilman.

On Friday evening the Columbus Orchestra gave a concert in London, Ohio. The soloists were Miss Carolyn Peard, soprano, of London, and Charles Collmer, violinist, of Columbus. John S. Bayer is director of the orchestra.

The St. Cecilia Club, of Fostoria, has devoted three programs to the works of Ohio composers. The Columbus program includes compositions of Tod B. Galloway, Oley Speaks, Alfred E. Little, Edmund S. Mattoon, Alice Crew and Herman Ebeling. The officers of the club are Miss Annie Foster, president; Miss Hoeg, vice president; Mrs. J. H. Norris, secretary and treasurer.

Mr. and Mrs. Thomas S. Callis will entertain Wednesday evening with a reception-musical in honor of Miss Alice B. Turner, soprano, late of the Royal Conservatory of Music, London; John Bendinger, a new baritone, who has lately opened a studio at 26 South Third street, and a house guest, Miss Nina McEwen, of Washington, D. C. Mr. Callis is the organist of the Central Presbyterian Church.

The Orpheus Club will give the first concert of its twenty-second season Friday evening in the Great Southern Theatre.

An interesting recital of two piano numbers was given in Granville Wednesday evening by Miss Ransome, of Granville, and Miss Rosa L. Kerr, of Columbus, two of the most capable and intelligent piano teachers in this part of the country. An instructive description of the symphonic poem, "Danse Macabre," was given and the following numbers were played:

Ballade founded on the Tonus Peregrinus.....Lidger  
Andante and Variations, op. 46.....Schumann  
Pas des Cymbales.....Chaminade  
Feu roulant.....Duvernoy  
Barcarolle.....Schytte  
Danse Macabre.....Saint-Saëns  
Concerto in G minor.....Mendelssohn

Harry Brown Turpin will give a concert Monday evening, January 26, that should be of unusual interest to music students, as it is to be what one might call a concert on historical subjects. The evening's entertainment will be called "Development of Church Music and the Oratorio," the vocal illustrations to be given by the leading singers of Columbus and a picked chorus of forty voices. The concert will begin with the Gregorian chant by priest and male choir; a Motet from Palestrina's work; Pergolesi's "Stabat Mater"; a Chorale by Martin Luther; a chorus from "Samson" (Handel), and two solos—"Rejoice" and "Thou That Teltest," from "Messiah"; a duet and quartet

from Rossini's "Stabat Mater"; a double chorus from "Elijah" (Mendelssohn), "And He Shall Give His Angels"; the tenor solo, "If with All Your Hearts," and the angel's song, "O Rest in the Lord"; and from Gounod's "Redemption" a soprano solo and chorus. This entertainment will be the most highly educational evening that Columbus will have had in many a year. The early history of church music, hymnology, its evolution and development; the origin and history of the Gregorian scale and chants, the decline of church music and its restoration by Palestrina, all this and more will be briefly told before and between the vocal illustrations. The accompaniments will be on the organ, done by Thomas S. Callis.

#### Mrs. Mary A. Cryder, of Washington.

AN interesting figure in Washington musical life is Miss Mary Alsop Cryder, a gifted woman who has chosen musical management as her department of activity. Miss Cryder is eminently fitted by heredity, musical training and nature for such a career. She has in addition clear insight, large human sympathy and immense musical enthusiasm and dignity. This last produces a special feature of her work. It gives her a sense of personal responsibility in the advancement of the best music, and so throws a sort of educational element into it that is most valuable to a community.

Miss Cryder insists upon real artistic merit in those she engages. A celebrity whose method is defective or voice gone need entertain no hopes of engagement on fame or name. The same things make the presentation of really artistic home talent possible, thus affording opportunity to gifted Americans as well as foreign celebrities.

Although but two seasons in the work, this lady has added much to the music of the capital. Signors Scotti, Journet, Salignac and Mlle. Seygard have been among the artists brought here, also Wilczek. This season Signor Campanari, of the Metropolitan Opera Company, is engaged for December 8, at the Lafayette Opera House. Miss Maud Powell is coming, also Miss Janet Spencer, the contralto; Miss Ninon Romaine Curry, a gifted young pianist; Miss Strauss and Leland Langley.

Some idea of the enterprise of Miss Cryder may be had from the fact that in January last she gave to Washington the one peep of metropolitan opera it had during the season. Negotiations are pending for three nights' visit of the company this year. Further surprises are in store for Washington through Miss Cryder's agency, of which readers of THE MUSICAL COURIER will be kept duly informed.

#### Clavier Piano School.

AN absorbed audience listened to Mr. Virgil's lecture on piano technique and interpretation at Clavier Hall last Friday evening. Solos were played by Mrs. Jessie Hoagland Mitchell, the Misses Sarah Devoe and Jennie Wells Chase and Pasquale Tellarico. Additional variety was lent by the first rate 'cello playing of Charles Watson Russell, who displayed musical tone and highly developed technic in his two groups. John Mokrejs played accompaniments.

#### Karl Griener's Tour.

THE well known 'cellist, on tour with the Suzanne Adams Company, is at present in the South as below: November 27, Laredo, Tex.; November 28, San Antonio, Tex.; November 29 and 30, Galveston, Tex.; December 1, Austin, Tex.; December 2, Houston, Tex.; December 3, Dallas, Tex.; December 4, Oklahoma City, O. T.; December 5, Parsons, Kan., and December 7, Indianapolis, Ind.



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## NEW ORLEANS.

NEW ORLEANS, November 19, 1903.

**T**HE new personnel of the French Opera won immediate favor from audiences not hypercritical but not too easily pleased, and not governed much by fears of hurting anyone's feelings. If these assemblages like a singer's work they are as affectionate and patronizing as though it was a family affair; should it not please they do not voice disapproval, but treat it as a tolerated interruption and want as little as possible. The French Opera is worth journeying a long distance to hear; not one or two transcendent stars with very indifferent setting, but a whole galaxy of very capable artists in associations that are so good as to have scarcely a distraction even to the critical. The chorus is especially good, unobtrusively graceful, singing and acting con amore, in tune and time, with attack and finish on the tick of the clock. They do not ogle the audience, but live in the scene on the stage, which accounts for their good work. The audience does not waste much applause on them; they are only doing what is expected of them. They wait for the supreme high note, the touch of passion, the musician's trick; then, at the end of the scene—they are too polite and considerate to break in on the artist's work—they break out with storms of applause and shrill cries in French, and everyone is happy. Some of the most trying and musicianly work is scarcely noticed, probably because the general public does not understand that it is fine, but it may be believed that it is the same everywhere.

The presentations now lack the éclat of the first night, which was the opening of the social season also, and the sweet young débutantes with their arms full of flowers, and the gay visiting from box to box in toilette de rigueur, is missing, and the house seems now rather dark and cold in comparison with that brilliant assembly with a real duke and his suite in one of the boxes. The Italian vessel Liguria lay in midstream for three weeks, and the Duke d'Abruzzi, the commander and suite were feasted and fêted, but then that is nothing for New Orleans. The house is still brilliant in comparison with most other audiences, and the toilettes beautiful; that other night was one occasion in a year, as one of a group of the débutantes said in the foyer afterward, "Oh, wasn't it splendid; I wish I had it all to go through again." Even the Duke had to say that it was a fine looking lot of people. The company gave "Carmen" several times last week, and "Les Huguenots," which everyone here knows by heart, literally, was given a brilliant rendition on Thursday night. A singer who dares to change the score of any of the well known operas takes his popularity in his hands; so here at least the composer's intentions are pretty well observed.

Halévy's one great work, "La Juive," had a most satisfactory rendition Tuesday night with nearly all the principal male voices: Garoutte, fort tenor as he is called, in Eleazar; Mikaelly, tenor leggero, Leopold, and Lussiez, bass, as Cardinal Brogni. Garoutte has a very good voice in quality, range and quantity; at least half a dozen times during his delineation of that most exacting part of the Jew he seemed to close the head passages, emitting tones that were not agreeable, and marred his work. He does not seem to accommodate his breath to his tones, and one cannot help feeling that with different breath management his voice would be much more vibrant and larger than it is. Mikaelly with a small voice has most perfect control of all its resources, and has no need to force it as he does sometimes. The serenade in the first act has broken up more than one tenor; they scarcely ever sing the two verses, so Mikaelly may be forgiven for using some tricks of voice in the high parts, especially as it was very sweet, dignified and tender. His conception of the part of Leopold had perhaps too much dignity for such a rascal, but it was natural and not stilted, and this musician and actor occupied a conspicuous position in the cast. Lussiez's voice is not properly adjusted in the middle register, consequently is not under control, and his melodies in that part of his voice are like notes picked here and there from in-

struments in different pitch and make one nervous. The extreme low notes would be more resonant with that fault removed. His high notes are musical and usually true and very powerful, and he holds them well in check. In her singing, Mlle. Grimchan carried the honors; her mezzo soprano is true, musical, flexible and under perfect discipline. She never forces it outside of legitimate lines, and these qualities, with her absolute familiarity with the most exacting part of Rachel, made her presence on the stage a satisfaction. This talented singer has little histrionic talent, and a good bit of advice for such singers would be "when there is nothing in particular to be done with your arms leave them by your side, and if there is no reason why you should cross the stage, don't." So many singers and actors and actresses spoil good work by everlastingly prancing about the boards and flinging their arms; it aggravates faults and detracts from good work. Mlle. Packbiers as Eudoxie has a high clear soprano, and sings easily with the German self contained temperament. The first half of act four, devoted to the interview with Eudoxie and Rachel, was omitted, and the part left to her did not call for great efforts. The lady evidently was not comfortable in her part, but made a very nice appearance on the stage. The stage management was perfect; this long five act opera, with only the cut mentioned, went along like a symphony, the waits between acts being scarcely long enough to permit leaving one's seat. The stage accessories are correct in every opera. Thursday night Massenet's "Manon" will be given, and last Sunday's matinee introduced a new three act comic opera, "Le Premier Mari de France," by Albin Valabrégue, which is to be repeated by request at a Saturday matinee November 21; this is an innovation, as Sunday has always been matinee day for the French Opera, and it begins at 1 o'clock, many people going there direct from church.

A delightful form of private entertainment very popular in New Orleans in select circles is the musicale, where talented musicians give excellent programs to please their friends, and often a visiting artist is the entertainer at private houses, admission being by invitation only. On Saturday afternoon, November 21, at 4 o'clock, W. Bently Nicholson entertains the friends of Dr. and Mrs. Robert Sharp at their residence on St. Charles avenue, with a song recital. They have an ideal large music room and fine grand piano, and there are many such in this city, which is aesthetically, if not scientifically and theoretically, musical.

MARY E. DUNAVON.

## The Broad Street Conservatory.

**A** PUPILS' recital took place on Wednesday evening, November 25, 1903, at 8 o'clock in the concert hall of the Broad Street Conservatory of Music, at 1329 and 1331 South Broad street, Philadelphia.

The program was as follows:

Piano solo, Nocturne, op. 9, No. 9.....	Schumann
Miss Lydia Booth.	
Piano solo, Nocturne, op. 28, No. 1.....	Helmund
Miss Caroline Furman.	
Violin solo, Seventh Air Varié.....	De Beriot
Albertus Parrish.	
Piano solo, Valse, op. 64, No. 2.....	Chopin
Miss Margaret L. Wallace.	
Songs—	
Sunshine Song.....	Grieg
Charmante Marguerite (French song).....	
Miss Edith Comly Reid.	
Piano solo, Valse, A la bien Aimée.....	Schütt
Miss Mary E. Graff.	
Violin solo, Rondo Capriccioso.....	Saint-Saëns
Miss Marie Fischer.	
Piano duet, Valse Brillante.....	Moszkowski
Miss Nellie Wilkinson and Miss Bessie McCartney.	

## In Memory of Petersilea.

**T**HE memory of the late Carlyle Petersilea, of Boston, a pianist who studied at the Leipzig Conservatory, and was a friend and interpreter of Liszt, has been honored by a portrait bust modeled by Frank Stone, of Los Angeles, Cal. Petersilea went to Southern California ten or twelve years ago and died there. The bust is in the Burbank Theatre of that city.

## THE WEEK IN NEW YORK.

Wednesday evening, November 25—"Die Walküre," Metropolitan Opera House.  
 Thursday evening, November 26—People's Symphony, Cooper Union.  
 Friday afternoon, November 27—Patti, West End Theatre.  
 Friday evening, November 27—"La Bohème," Metropolitan Opera House.  
 Friday evening, November 27—Atma Society, Wissner Hall, Brooklyn.  
 Saturday afternoon, November 28—"Rigoletto," Metropolitan Opera House.  
 Saturday afternoon, November 28—Young People's Symphony, Carnegie Hall.  
 Saturday evening, November 28—Bispham recital, Waldorf-Astoria.  
 Saturday evening, November 28—"Die Walküre," Metropolitan Opera House.  
 Sunday afternoon, November 29—New York Symphony Orchestra, Carnegie Hall.  
 Sunday evening, November 29—Symphony Concert, Metropolitan Opera House.  
 Sunday evening, November 29—New York Symphony Orchestra, West End Theatre.  
 Sunday evening, November 29—German Hospital Concert, Carnegie Hall.  
 Sunday evening, November 29—Henry S. Wolshy (violin), Beethoven Hall.  
 Monday evening, November 30—Manuscript Society, Aeolian Hall.  
 Monday evening, November 30—"Aida," Metropolitan Opera House.  
 Tuesday evening, December 1—Carl organ concert, First Presbyterian Church.  
 Tuesday evening, December 1—First Musurgia concert, Waldorf-Astoria.  
 Tuesday evening, December 1—Mannes Quartet, Mendelssohn Hall.

## NEW JERSEY'S MUSIC CENTRE.

**A**S a rule musicians are not appreciated in their own neighborhood, but Newark and the Oranges offer a conspicuous illustration to the contrary. Strong evidence of this was presented two weeks ago when the rumor was current that Mrs. A. Douglas Brownlie would sing "The Holy City" at Calvary M. E. Church, East Orange. People flocked to hear her, and the church was so filled that all seats were occupied long before the beginning of the services, and the tardy ones were obliged to stand. An agreeable surprise upon the same occasion was an incidental bass solo by Charles Edwin Snow, a resident of East Orange, who is frequently heard in public.

Another case in point is Mrs. Florence Mulford-Hunt, contralto, who has been engaged by Conried to sing in "Parsifal" and other operas. Mrs. Hunt is a Newark girl, and Newarkers are very proud of her.

The Schubert Vocal Society, Louis Arthur Russell director, presented Mascagni's "Cavalleria Rusticana" and Samuel Coleridge-Taylor's "Hiawatha's Wedding Feast," at Wallace Hall, November 30.

The Oranges have been quite active musically during the past month, and a number of interesting musical events have taken place. Several lectures on "Parsifal" were delivered by W. H. Humiston at Trinity Church, East Orange, and Mrs. Stella Prince Stocker presented the same subject to the Tuesday Musical Club at Union Hall, Orange. Mrs. Stocker's lecture was very instructive to those who were unfamiliar with the opera, and her illustrations on the piano augmented the lucidity of her remarks.

The East Orange Musical Union has recently been organized. The "Mummers," a society composed of Orange young men, will produce "The Little Jade Joss," a new Japanese comic opera by Henry Stanley Haskins, the South Orange composer.

Mrs. Charles T. Root gave an excellent musicale to 200 guests at her residence on Harrison street, East Orange, at



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which the following appeared in an artistic program: "The Minnesingers," a vocal quartet composed of Raymond W. Smith, Harry L. Reed, J. G. Lydecker and Frederick K. Seward; Frank Sill Rogers, pianist, and Miss Collier, violinist.

At the Union Baptist Church, an entertainment was given, which was directed by Mrs. William Crump, pianist. Those who took part were Rev. P. H. Mathews, Mrs. Crump, Mrs. C. Samuels, Thomas Good, Sylvester Cunningham and the Misses Mabel Springsted, Minnie Fitzgerald, Amanda McQuilla, Kitty George, Pansy Brown, Mabel Moore, Mattie Clarkson, Irene Vandervall, Grace Clarkson, Mabel Colston, Effie Hall, Mamie Grasty, Mary Holcomb, Mary Freeman and Lucy Green. At Bethel Presbyterian Church a costume concert took place last Friday entitled "Ye Olde Folkes Concert," which proved much better, musically, than its name promised. Mr. Slockett managed the entertainment, and Miss Cora Armstrong led the chorus. Miss Armstrong has a pretty soprano voice, which is valuable in chorus work, but which she is too modest to utilize for solos.

Others who have contributed to the musical activity here are Mrs. Louis Schaub and Miss Marie Aeschiman, sopranos, and Miss Anna Jessen, violinist, but our fine pianists, of whom there are a number, have been unusually silent.

CLARA A. KORN.

#### PRAISE FOR HAROLD BAUER.

**H**AROLD BAUER, the pianist, has been making many triumphs in the pianistic world during the last few weeks. He has played with the Boston Symphony Orchestra, the Arbos Quartet, the Hoffmann Quartet, and other quartets in recital, &c., and it is generally noticed that Bauer's playing is still broader and bigger than it was on his previous visits here. This may be but natural, however, as he, like the rest of us, lives, grows and learns, and when one has such an observing mind, backed up by such an intellect and emotional nature as Harold Bauer has, it is only natural that his playing should broaden.

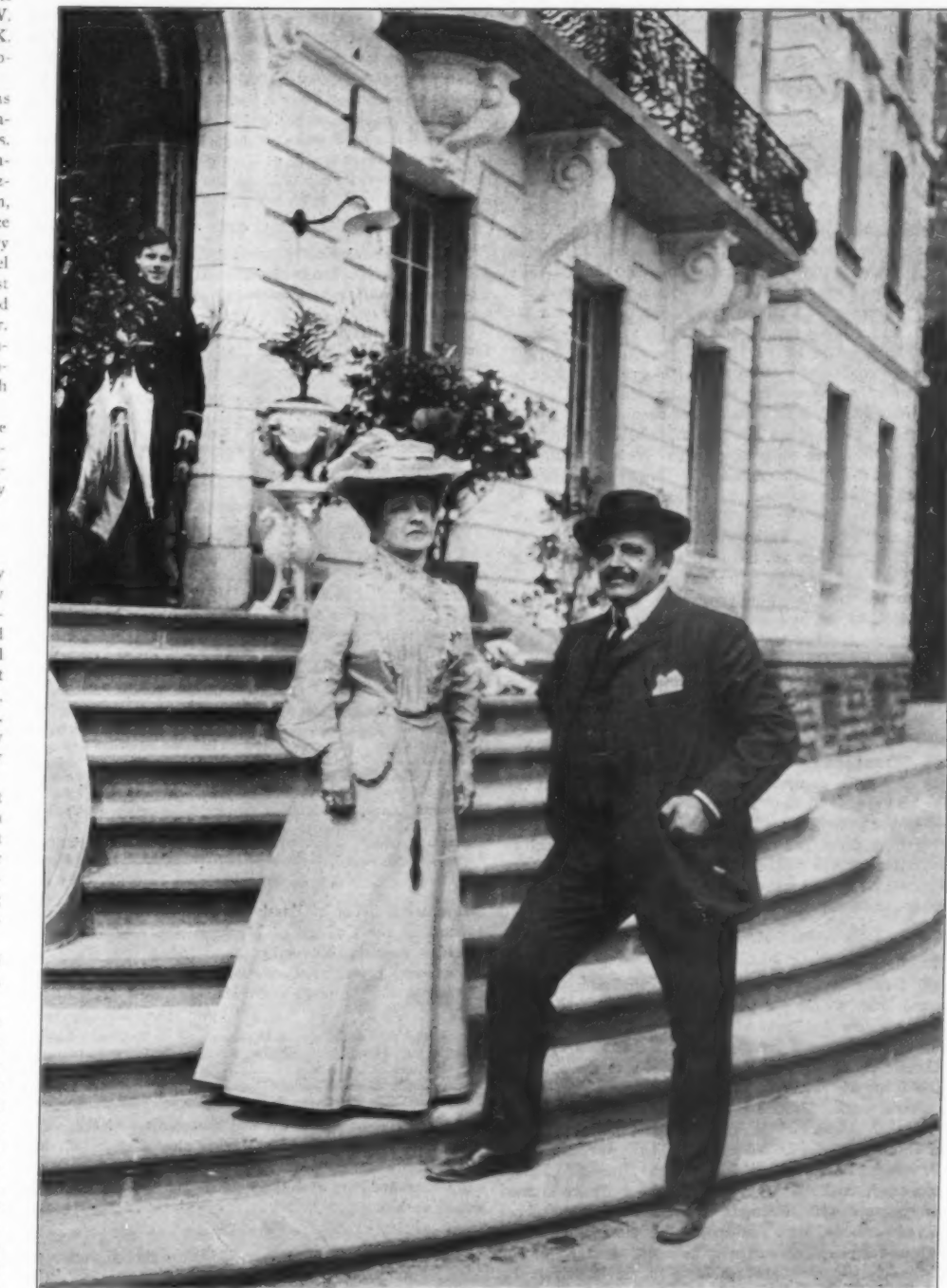
After playing in Pittsburg November 27 and 28, he left for Chicago, thence to Minneapolis, where he appears with the Minneapolis Orchestra, then hastens back to the East for a recital in Boston; then plays with the Hans Wetzler Orchestra in New York city; with the New Haven Orchestra at New Haven, Conn., under Horatio W. Parker; with a quartet in Philadelphia, with the Cincinnati Orchestra in Cincinnati, and so on.

A Southern tour for the first of January is being booked now, and then some time in February Mr. Bauer starts via Texas for the Pacific Coast.

In all he will play probably sixty-five or seventy-five times in this country this season. At this late date it is not necessary and perhaps fulsome to write about the pianistic qualities of Bauer at this late hour, but to the observing one, who is interested in piano playing, Mr. Bauer's concerts offer exceeding rare opportunities. Take his pedaling, for instance, a most interesting and instructive lesson is given to him or her who desires to take it whenever Bauer plays. His use of the sostenuto pedal is unique, as in fact is his use of the damper and the soft pedal. The delightful color and at times mysticism which charm his hearers are largely due to his use of the damper pedal. The result his tonal effects are almost intoxicating, and one really does not realize at first what causes the spell when Bauer plays. It is not too much to say that his use of the pedals is a very large factor in this.

M.

In the fourth of the new Subscription Concerts, Leipzig, the orchestra of the Duke of Anhalt will appear under the direction of Franz Mikorey. The program is: Overture to the "Barber of Bagdad," Cornelius; "Hymn," for baritone with orchestra, Richard Strauss; "Tasso," symphonic poem, Liszt; "Gregor auf dem Stein," Carl Löwe, and Symphony A major, Beethoven.



ADELINA PATTI AND JEAN DE RESZKE AT MONT DORE, FRANCE.

AS has already been stated, Madame Patti and Jean de Reszke spent some time at Mont Dore, France, where singers go to prepare their throats and bronchials. The picture reproduced on this page was taken by a young Englishman. The sun's rays were directly in the line of vision, and this may account for the fact that the boy standing by the door has a double hand

—a photographic freak unaccountable for except that the lens might have been at that particular moment interfered with, or the kodak held unsteadily for the fraction of a second. The place is the Hotel Imperial. It may also be mentioned that M. de Reszke had no dust on his shoes, this also being an obscuration of the photograph.

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CINCINNATI, November 28, 1903.

**A**t the Cincinnati Conservatory Dr. Van Cleve gave the second of his regular series of lectures upon musical aesthetics on Monday, the 23d. His theme on the occasion of opening the season the evening of October 30 was the piano as an art medium, and on this second occasion he gave an address upon "The Message of Richard Wagner to the World." The lecture contained just enough of biographic matter to constitute a framework for the art criticism and philosophical analysis with which the lecture abounded.

The lecturer spoke of two general classes of impressions and influences emanating from Wagner, viz., the æsthetic and the ethical. Among the former he mentioned the breaking down of the old diatonic hedges and the widening of our domain with all the riches of dissonance, the invention of close fitting phrases or "speech melody," as they call it in German, the total subversion of classical ideas as to form and the introduction of new and more elastic forms, and the wonderful new art of orchestral color, which he did not invent, to be sure, but which he carried to its highest perfection. Among the moral doctrines underlying the serious and potent music of Wagner, Dr. Van Cleve spoke of the sacredness of natural human attractions as God created them when opposed to heartless conventions of the world, as in "Tristan"; the beauty of loving sacrifice, as exemplified in "The Flying Dutchman," "Tannhäuser," "Lohengrin" and the Ring; the beauty of simple, natural humanity in its healthy relations to life and art, as in the "Meistersinger"; the splendor of patriotism, as in "Rienzi"; the manifold train of evils flowing from greed and the love of selfish power, which is the vertebra of the "Nibelungen," and the divine beauty of sympathy and resignation, which are the burden of the teachings and symbolisms of "Parsifal."

The Metropolitan College of Music has just given its second faculty concert of the season. Professors Schliwen and Dunt, violin and piano. The program included a beautiful stately duo Sonata in F major by Handel; two lovely movements, a Sarabande and Giga, from a concerto by Corelli, A. D. 1653-1712, and a novelty to the audience in the form of Tartini's duo Sonata in D major, a noble, classic work. Professor Dunt rendered some curious old English music of William Byrd (1546-1623.) and John Bull (1563-1628), and an exceedingly attractive suite (Allemande, Sarabande and Gigue by the old Italian composer, J. B. Lulli (1633-1687)). The audience seemed greatly pleased with selections and rendition. This school is already crowded with students, and is aiming to give an all around musical education and to do as much of the work in classes as is practicable, with ample private individual work. Weekly recitals are given by the pupils to accustom them to handle audiences. Students and professors of this school furnished a large part of the music for the great national convention of the W. C. T. U. just adjourned.

The Symphony season auction sale during the past week realized in premiums about \$1,200. On Friday morning there was a long line in waiting at the box office to mark off seats for the season, and steady buying all day Saturday. On Monday morning the students who have the tickets offered by the Orchestra Association at the reduced rate will mark off their seats, and the indications

are that there will be a veritable crush. Last season the first person in line was there at 5 o'clock, and the entire gallery of evening reserves was soon sold out. This year Manager Edwards has reserved a great many more of the gallery seats for the use of students than ever before, and already orders have been received for almost the entire number. The box office for the season ticket subscriptions will be closed promptly at 5 o'clock Monday evening. Wednesday morning at 9 the sale of single seats will begin for the first concert, and no season seats will be sold after the single seats are placed on sale.

The third educational piano recital by George Schneider at his home, Drake avenue, Hyde Park, yesterday afternoon, presented the following program:

Sonata, op. 24.....Weber (1786-1826)  
Allegro. Adagio. Menuetto. Rondo.  
Fantaisie, C major.....Haydn (1732-1809)  
Adagio, B minor.....Mozart (1756-1791)  
Menuet, D major.....Mozart  
Rondo, op. 129, The Rage Over the Lost Groschen, Beethoven (1770-1827)  
Fireside Tales, op. 61.....MacDowell (1860-)  
An Old Love Story. Of Br'er Rabbit. From a German Forest. Of Salamanders. A Haunted House. By Smouldering Embers.  
Impromptus, op. 6, Nos. 1 and 2.....W. Berger

The violin recital by Leroy McMeakin, of the Cincinnati Conservatory of Music faculty, on Wednesday evening, November 18, in the Conservatory Concert Hall, attracted much attention. Mr. McMeakin showed musically equipment and temperament in the following program, in which he was assisted by Miss Frances Shuford, pianist, and Miss Annabell Ambrose, soprano:

Sonata, F minor, op. 67 (for piano and violin).....H. Hoffmann  
Songs—  
Du bist die Ruh.....Schubert  
Ungehduld.....Schubert  
Concerto, D minor, op. 31.....Vieuxtemps  
Airs Russe, op. 6.....Wieniawski  
Song, Mystic.....Tirindelli  
(Violin obligato.)  
Canzonetta.....d'Ambrosia  
Dreams.....Wagner-Tirindelli  
Canzona.....J. A. Hasse  
Gypsy Dances.....Nachiez

A musical event of classic proportions was the faculty concert of the College of Music in the new Odeon on Tuesday evening, November 24. Brahm van den Berg, pianist, and José Marien, violinist, appeared in a program of sonatas for the piano and violin and vice versa, as follows:

Sonata for Violin and Piano in C minor.....H. J. F. Biber (1644-1704)  
Sonata for Piano and Violin in A major, op. 12,  
No. 2.....Beethoven  
Sonata for Piano and Violin in G major, op. 79.....Brahms  
Sonata for Violin and Piano in E flat major, op. 18.....R. Strauss

A beautiful ensemble marked the playing of these conscientious musicians. Mr. Marien played with individuality and warmth, and Mr. Van den Berg showed not only extraordinary technical ability but a high degree of musicianship.

The fourth of the College of Music series of faculty recitals will be one that should attract the attention of devotees of both music and dramatic expression. Mrs. Lillian Arkell-Rixford, organist, and Miss Jennie Mannheimer, reader, are to be the principals, and an excellent program especially adapted to their respective gifts has been arranged for the occasion.

The annual series of lectures on the History of Music began last week, and the usual number of twenty lectures will be delivered by Mr. Gantvoort on successive Wednesday afternoons at the college. The subject of the first lecture was "Ancient and Primitive Music," and that of the second, last Wednesday, "Hebrew, Greek and Roman Music."

A highly merited compliment was tendered Carl M. Gantvoort, baritone, by the management of the Rose Cecilia Shay Opera Company in engaging him to sing the Toreador part in the performance of "Carmen" by that company on Thanksgiving Day at the matinee. Mr. Gantvoort very creditably acquitted himself in this part with the Chester Park Company last summer, which will be well remembered by those who heard him. He is at present a member of Sig. Lino Mattioli's class at the College of Music, and will be one of the principals in "Der Freischütz," to be given later in the season by the College School of Opera.

The first of the Symphony concerts will be given on next Friday afternoon and Saturday night in Music Hall, with Emile Sauret as soloist. J. A. HOMAN.

#### Ed. Bromberg as Teacher.

**M**R. BROMBERG is undoubtedly becoming one of our foremost vocal teachers. His success with many pupils, mostly professional singers, is remarkable. It is hard to find a more grateful lot of pupils than his. They all seem to think that at last they have found a man who does them much good. The attractive part about his method of teaching is simplicity and entire absence of technical mystery.

Mr. Bromberg's modest and sincere manner also counts for success. It is sufficient to hear Mr. Bromberg sing to be convinced that his is the purest and most natural method of singing, and because he possesses a striking ability of imparting his knowledge to others he is so successful as a teacher.

Among his prominent professional pupils are Miss Persis Thompson, contralto soloist of the Presbyterian Church, Lakewood, N. J., who sang with fine success at the Sunday concerts during the entire summer at the famous "Waumbeck," White Mountains, N. H.; Miss Cora Suters, soprano soloist of the Presbyterian Church, Lakewood, N. J., who was formerly with the Bostonians, now a well known concert singer; Miss Emma Dambman, the successful church and concert singer; Mr. Fairchild, bass soloist of the Church of the Puritans, New York; Miss C. Lowengart, of Portland, Ore., soprano, another of his successful and intelligent pupils, who is going next January to Europe, on Mr. Bromberg's advice, and will spend about two years there.

Next month Mr. Bromberg begins to teach in Lakewood, N. J., where he has among his pupils the greater part of the soloists of the local church quartets; three members of the Presbyterian Church quartets, one of the Episcopal, one of the Baptist and one of the Roman Catholic church.

#### Wirtz Lecture Recital.

**T**HIS occurs tonight, December 2, at the school, 120 West 124th street, the subject being "The Beginnings of Harmony," with the following syllabus and program:

The elements of music defined. Melody requires the support of harmony. The piano an instrument capable of producing both melody and harmony. Effect of varied harmonies upon melody. Ancient Greek music the foundation of modern music. Influence of the Church upon the development of music. Early attempts in the formation of a system of harmony. The Polyphonic style. Rise of the modern method of composition in which the idea of a single voice supported by harmony is the predominating thought. The Monophonic style.

#### PROGRAM.

Barcarolle.....MacDowell  
La Bersan.....Couperin  
Songs—  
At Parting.....Rogers  
Japanese Love Song.....Thomas  
Mrs. Hattie Mercer Parker.  
Rondo.....Field  
Sonata, op. 27, No. 2.....Beethoven  
Tarantelle.....Chopin

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## Greater New York.

NEW YORK, November 30, 1903.

**D**R. ION JACKSON, tenor, and Frederic W. Schlieder, Mus. Bac., pianist, gave the first of a series of invitation recitals at the Winters' studios, November 27. A goodly company of people, evidently much interested in the program, filled the large rooms. This was the scheme:

Prelude, op. 28, No. 15.....	Chopin
Nocturne, op. 48, No. 1.....	Chopin
Where'er You Walk.....	Handel
Entr'acte.....	Wilson Smith
A Dirge.....	Caryl Florio
(Dedicated to Dr. Jackson.)	
Dr. Ion Jackson.....	
Spring Song.....	Grieg
Etude.....	Schytte
Mr. Schlieder.....	
Summertime.....	Landon Ronald
Daybreak.....	
Morning.....	
Evening.....	
Night.....	

This cycle was first introduced in America by Dr. Jackson.

Prelude No. 3.....	Rachmaninoff
Mr. Schlieder.....	
Das Wandern.....	Schubert
Die Neugierde.....	Schubert
Am Meer.....	Schubert
Ungehduld.....	Schubert
Dr. Jackson.....	

Dr. Jackson's intelligent singing, dignified presence and musical delivery are well known. He sang with classical repose, tender feeling and with warmth. In Florio's song he got a fine climax on the high G sharp, working up the song with breadth and passionate final outburst.

Mr. Schlieder is a pianist of poetic temperament; singing tone and touch are his specialties, and this made the Chopin pieces especially enjoyable. Grieg's lovely "Spring Song" was characteristic, played with keen appreciation of its melodic and harmonic structure. He also played the accompaniments in tasteful fashion.

Ruby Gerard, the violinist (Mrs. de Laet), recently played in the hearing of the writer five pieces, as follows, of which three are not generally known to violinists:

Adagio Pathétique.....	Godard
Souvenir de Bade.....	Leonard
Romanze.....	Ingeborg von Bronsart
Meeres Idylle.....	Hermann Spielter
Mazurka.....	Zarzycki

The fair violinist is growing in artistic style, in breadth of interpretation, in appreciation of the involved structure present in high class violin music, and in the capacity to interpret.

P. Ethelwyne Cottle, of the Price-Cottle Conservatory of Music, gave a piano recital at the conservatory hall recently. She played standard compositions by Beethoven, Chopin, Schumann, Grieg, Rheinberger, Rubinstein, Reinhold and Schytte. Miss Cottle is the teacher of interpretation at this busy school, and the hall was filled to hear her.

Mention of Ruby Gerard, who recently became Mrs. A. de Laet, brings to mind the recent marriages of five other

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young women who have all made considerable reputation as violinists, namely: Bertha Bucklin, Emma von Pilat, Geraldine Morgan, Elsa von Moltke and Anna Otten. Miss Bucklin has retired and is living in Syracuse, N. Y.; Miss Pilat teaches here and at Vassar College; Miss Morgan is at the head of the Josef Joachim School; Miss Von Moltke lives in Pennsylvania, and Miss Otten in New York.

Lillian Heidelbach, one of the Valkyries in the last act of "Die Walküre," was for three years the pupil of Mme. Cornelia Meysenheim, who also coached her in the following parts: Pamina in "The Magic Flute," Marguerite in "Faust," and Agathe in "Der Freischütz." Miss Heidelbach sang the finale of "The Magic Flute" January 25, 1901, at the Waldorf-Astoria, under Madame Meysenheim's direction. Since September of this year she has been a student at the Metropolitan Opera School. It is clear that the credit for Miss Heidelbach's present proficiency is entirely due to Madame Meysenheim. At Madame Meysenheim's next musicale, December 18, the quintet from "The Magic Flute" will be sung, young Mr. Meysenheim taking the part of Papageno.

Father J. J. Donlan, a music lover, with J. C. Conway, arranged a grand sacred concert for the benefit of the Church of the Nativity, the Rev. M. J. Moran, rector, at Payton's Theatre, Brooklyn, Sunday evening. Those who took part were Mrs. Blanche Conway, soprano; Marie Morisini, alto; Oley Speaks, bass; Dezzo Nemes, violinist, and Madame Nemes. Mrs. Conway sang with beautiful finish and vocalization, receiving no less than three encores, of which "The Favorite Flower," by Lowitz, pleased immensely. Madame Morisini's rich voice, clean enunciation and unusual range showed off to good advantage; she will make her mark here. Mr. Speaks is a dependable, growing artist; all he does shows thought and finish, and especially in songs of his own composition was he enjoyable. Mr. Nemes was a distinct success, combining as he does fine tone, big technic and much dash; he was ably aided at the piano by Madame Nemes.

Carl A. Gries, who, with Mrs. Gries, has returned to New York, where the former was actively engaged as teacher of piano and accompanist some years ago, has in his possession the following testimonial (translation):

(COPY OF TESTIMONIAL.)

20 POTSDAMERSTRASSE, BERLIN, April 1, 1899.  
Carl A. Gries, under my tuition from June, 1888, to April, 1899, has been a most diligent pupil, and in that time has developed into a most thorough pianist and musician of solid and brilliant style.

He also by reason of his musical understanding has gained a thorough insight into technic, phrasing and form, and has all the qualities of a most excellent teacher.

(Signed) PROF. KARL KLINDWORTH.

Director of the Klindworth Music School in Berlin.

Of Mrs. Gries and her success as solo pianist and teacher this paper will have more to say in another issue.

J. Harry Wheeler gave an exceedingly interesting lecture in Library Hall, Orange, N. J., on Tuesday afternoon last. His subject was "How to Educate the Voice." An artist pupil, Miss Carolyn Gardiner, now under contract with Savage, sang six songs in a thoroughly artistic manner. Like all Wheeler pupils, she knows how to guide

her voice to produce the effect wanted, so that her singing never failed of effectiveness.

Mr. Wheeler touched upon breath control, extending the range of the voice, tone formation, interpretation and other apparent mysteries of singing. These may be difficulties, but there is but one way to solve them, just as there is but one way to boil water. Mr. Wheeler made this clear, and the genial manner of the teacher—this man who is also a deep thinker as well as a practical worker—held the attention of all.

The Liberal Arts Society, of which Platon Brounoff is chairman, had its regular meeting last night, December 1, at the Educational Alliance, when Prof. George Herron delivered a lecture on "What Is Right and What Is Wrong?" A free discussion followed the lecture. The musical program was shared by Mrs. Rebecca Shapiro, soprano; Jeannette Hughman, alto; Samuel Levin, tenor, all Brounoff pupils, with Mr. Brounoff at the piano.

With sorrow the death of young Guernsey Talmán, the boy pianist and composer, is here chronicled. He was apparently convalescing from typhoid fever, and a month ago mention was made of it in these columns. Miss Cammeyer, his teacher, and Dr. Mason, under whose supervision he studied, had great hopes for him, for he had pronounced talent as a pianist and in composition as well. This paper extends sincere sympathy to the bereaved parents.

Mary Justina Luppen gives her piano recital tonight, December 2, at the Winters studios, 11 West Twenty-first street. She plays compositions by Bach, Chopin, Schumann, Leschetizky, Dubois and Liszt. Mrs. E. Orta Barnum-Winters assists, singing three groups of songs by modern composers, F. W. Riesberg at the piano.

Mme. Marie Cross-Newhaus has issued cards for the first of her Sunday evenings at her studio, December 6, 9 o'clock. Standard compositions, vocal and instrumental, interpreted by leading artists, are invariably heard at Madame Newhaus' musicales.

Amy Grant gives one of her charming musical readings at The Garret, 9 West Thirtieth street, Tuesday, December 8, 3:30 p. m., when she will give a number of new things.

At the concert to be given by Julie Petersen, concert flute virtuosa, at Knabe Hall, December 9, she will be assisted by Dante Del Papa, tenor, and Gustav L. Becker, pianist. She will repeat the same program in her Brooklyn concert at Association Hall, December 28.

Sunday evening next, at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, Mendelssohn's "Hear My Prayer" will be sung by the choir. The organ will be played from 7:45 to 8 o'clock. J. Warren Andrews, the organist, gave a recital, with the choir, at Dover, N. J., December 1; he gives an organ recital at the Centenary M. E. Church, New York, December 17.

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PUBLISHED EVERY WEDNESDAY

BY THE

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1236.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, DECEMBER 2, 1903.

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### SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States, . . . . .				\$5.00
Great Britain, . . . . .	£1 5s.	Austria, . . . . .		15 s.
France, . . . . .	31.25 fr.	Italy, . . . . .		31.25 fr.
Germany, . . . . .	25 m.	Russia, . . . . .		12 r.

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Three Months, . . . . .	\$35.00	Nine Months, . . . . .	\$75.00
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All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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MOST musicians have very clear ideas of what the world owes them; too few of them trouble to think of what they owe the world.

THE New York Tribune announced last Sunday that Felix Mottl has been engaged as Zumpe's successor in Munich. This news was printed in THE MUSICAL COURIER of November 18.

THE New York Times prints a paragraph labeled "Fall Made Him Sing," and reports that a boy fell from a truck, struck his head violently on the sidewalk and thereafter began to sing. This new vocal method is herewith respectfully submitted to those students who have in vain tried every other.

THE American singers that are engaged in the Metropolitan Opera House, if they are not exceedingly careful, will find it the mausoleum of their ambitions. There is no interest taken in them by the audience and the daily papers will take care that their aspirations are curbed whenever they pass beyond a certain stage.

ON Friday evening Emil Paur, the former conductor of the New York Philharmonic Orchestra, met with brilliant success at a concert in Berlin, where he conducted the Philharmonic Orchestra of that city and appeared also as a pianist in Liszt's E flat Concerto. The Berlin newspapers are filled with praise of Paur's conducting and of his piano playing. Cable advices to this office tell of the demonstrative enthusiasm of the Berlin public at the Paur appearance. Wonder is rife there that the New York Philharmonic Society ever allowed to go from them such a thorough disciplinarian as Emil Paur and such an authoritative reader of the Beethoven scores. The Berlin critics liked best Paur's conducting of the Beethoven C minor Symphony. That is a significant concession when made in the German capital.

MUSIC publishers in London all deplore the system of paying royalties to singers, although they are forced to adopt it in order to protect themselves. England is the only country where this system exists. As an example, E. Ascherberg published a song, "There, Little Girl Don't Cry" (poem by J. Whitcomb Riley), composed by Sebastian B. Schlesinger. Another house published the same words, title changed to "Hush, Little Girl, Don't Cry," by another composer, and the house publishing it pays to an American singer a royalty on each copy sold thus in London. "There, Little Girl," is hushed, as no royalty is paid to any singer on it, and it is preferred to let it become established on its merits. Miss Clara Butt sings no songs not published by Boosey & Co., because the house has been kind to her and she receives a royalty from them on every song she sings. Thus this beautiful voice will not interpret other songs, however meritorious, and Royalty dictates and Art succumbs.

PROF. EDWARD WHEELER SCRIPTURE, of the psychological laboratory at Yale University, is in Munich with the object in view of experimenting on the human voice by means of the gramophone and the Carnegie Institute of the United States, the institute established in Washington by Carnegie, is paying the expense. The scientific experiments of the human voice did not exist in the days of the greatest singers. There was a period in the history of music when singing was a much greater art, relatively speaking, than it is today and there were more singing artists. We would probably have more today than we had then had there not been too much science in the voice. This is not said for the purpose of discouraging scientific investigations of the human voice; but the fact remains that today, with so many scientific investigations, the human voice is not as thoroughly represented as a musical organ as it was before these investigations were heard of.





## The "Parsifal" Decision.



AS was published in last week's MUSICAL COURIER, the case of Cosima Wagner and Siegfried Wagner vs. Heinrich Conried et al. in the United States Circuit Court, Southern District of New York, which is known as the "Parsifal" case, was decided by Judge Lacombe in favor of the defendants. The full and complete text of the decision has never been published, and we give it herewith as Judge Lacombe handed it down:

UNITED STATES CIRCUIT COURT, SOUTHERN DISTRICT OF NEW YORK.

COSIMA WAGNER AND SIEGFRIED WAGNER

vs.

HEINRICH CONRIED ET AL.

This cause comes here upon a motion for a preliminary injunction to restrain the production on the stage of the Metropolitan Opera House, New York city, of the opera of "Parsifal." Hawes & Judge (Gilbert Ray Hawes, counsel) for complainants; Dittenhoefer, Gerber & James (A. J. Dittenhoefer, counsel) for defendant Conried; Alexander & Colby (Bainbridge Colby, counsel) for defendant Conried Metropolitan Opera Company. LACOMBE, Circuit Judge.

The answers to the main questions raised by this motion are found in written documents so plainly expressed as to require no oral testimony for their interpretation.

On September 16, 1881, at Bayreuth at Mainz, a written contract was entered into between Richard Wagner and the publishing firm of B. Schott's Sons, of Mainz. By it "Richard Wagner cedes to the publishing firm B. Schott's Sons the exclusive right of publication for all countries of the musical dramatic work 'Parsifal'—a stage festival play—the absolute possession of the composition and the libretto of the said work having already been transferred to the firm of B. Schott's Sons on November 17, 1877." The defendants contend that the German words here translated—"absolute possession"—should be translated "unconditional ownership." The result is the same, whichever translation be accepted. The contract further provides that: "For this transfer the firm of B. Schott's Sons pays to Herr Richard Wagner the sum of 75,000 marks in the following way: 40,000 marks after this engagement has been drawn up, 20,000 marks on December 31, 1882; 15,000 after the fiftieth performance of 'Parsifal.' Besides, the firm of B. Schott's Sons cancels in its books the remainder of Richard Wagner's debts, amounting to 2,500 marks." The contract concludes with this clause: "The acting right of 'Parsifal' in regard to the theatres is preserved to Herr Richard Wagner, whereas in regard to concerts he formally resigns it in favor of the firm of B. Schott's Sons."

It is unnecessary to inquire what were Richard Wagner's intentions on entering into this contract. Its language is clear, precise and unambiguous, and it must be assumed that parties who thus express themselves in written contracts intend what they express. This contract did not make B. Schott's Sons merely the agent of Richard Wagner to introduce his "musical dramatic work" to the world, reserving to him the power to regulate the time, place, manner and extent of such introduction; for a valuable consideration he transferred to them the exclusive right of publication for all countries and all that such publication implies. He did reserve the acting right in regard to theatres, and it is understood that under the law of Germany a publication of the entire work, coupled with a notice to the effect that acting rights are reserved, secures such rights to the composer's family for a certain number of years after his death. If, therefore, on the day he gave to B. Schott's Sons the exclusive right of publication, coupled with this reservation, he had himself published the work in Germany with a like reservation, he would not have lost the acting right in that country. The effect of publication of the whole work, accompanied by such reservation, in some country other than Germany is to be determined by the law of that country. The contract gave B. Schott's Sons the right to publish in any country, giving notice at the same time of what Wagner undertook to reserve, and such publication, when made under this contract, is to be given the same effect as if it had been made by Wagner himself with like notice of reservation.

Subsequently to Richard Wagner's death, possibly before there had been any publication, even in Germany, of the entire work, this original contract September 16, 1881, was modified by a contract between his heirs and the firm of B. Schott's Sons. This second contract is dated October 29, 1884. It recites that by the first contract "Herr Richard Wagner has formally resigned, in favor of the firm of B. Schott's Sons, the acting right of 'Parsifal' as to con-

certs." The heirs relinquish 15,000 marks of the consideration named in the first contract; and the parties agree as follows:

"That the right (i. e., the acting right as to concerts) as far as it regards the complete performance of the work as an oratorio (oratorio), or only little abridged performances in concert style, is restored to Richard Wagner's heirs. On the other hand, the right of disposing of the work for the performance of fragments in concerts is left to the firm of B. Schott's Sons; by this, however, the possibility that a manager is entitled to perform successively fragments, unpublished as yet, in common with fragments already published; prelude (Vorspiel), then transformation music (Verwandlungsmusic) and end of the first act and Good Friday's Spiel (Harfreitagsauber) must not be afforded." This quotation has been given at length in the translation given by the complainants' witnesses, because it is contended that this second contract has so modified the first one as to restrict the right of publication therein conveyed. It is thought that the language last above quoted conveys no such meaning: it seems most clearly to be concerned solely with performances at concerts, leaving to B. Schott's Sons the right of performance of fragments, but reconveying to the heirs the right of performance of the whole work, either complete as an oratorio or in some abridged form, which, although cut more or less, still preserves the symmetrical form and spirit of the work. There is nothing in the record which qualifies in any way the right of publication sold and transferred to B. Schott's Sons by the contract of September 16, 1881.

With B. Schott's Sons' publication of "Parsifal" in Germany we are not concerned. A large single volume quarto edition of the full score, with words and stage directions, was issued and sold under certain agreements with the purchasers as to non-performance on the stage. In 1902 the firm printed a duodecimo edition in three volumes, and sent a number of copies to their New York agent, G. Schirmer, by whom they were offered for sale to whomsoever would buy, and several copies were actually sold. The fact of publication of this edition is beyond dispute: there was not merely a distribution of a limited number of copies to selected individuals for a special purpose, as was the case in Press Publishing Co. vs. Monroe, 76 F. R. 196; they were so offered that "the public without discrimination of persons had an opportunity of enjoying them." Upon the title page of each copy of this duodecimo edition thus sold appears the following notice: "This copy must not be used for production on the stage"; but it is the well settled law of this country that if the publication is complete such notice is ineffective to reserve the very right which such publication dedicates to the public. The complaint contends that the smaller edition is incomplete—concededly the quarto contains the entire "orchestra partitur," or score of the "musical dramatic work." The testimony, however, is overwhelming to the contrary. In the 12mo there has been some mechanical condensation. For example, "the first page of the Vorspiel in the original edition has one staff for the first fagotte and another staff for the second and third fagotte, while in the smaller edition the three fagottes are condensed into one staff"; and there are instances of like treatment of the score for other instruments; but this seems in no way to affect the orchestration, nor to leave out a single note or bar of music. The three volumes contain the score of "Parsifal" completely and fully, nothing is missing, no bar, measure, stage directions or explanations contained in the larger edition are omitted therefrom; the orchestration is not changed or abridged, and the score is in no respect garbled or mutilated. It can be used to extract therefrom the different orchestra parts and the parts for the artists, singers, chorus and musicians. It also contains the libretto.

In view of such a publication, neither the composer nor his heirs can insist that performance be enjoined.

It is further contended that by reason of certain transactions in which Conried and one Goldmark, an alleged partner, participated he should be estopped from performing "Parsifal." As to that branch of the case the facts are in dispute, and it should not be decided upon ex parte affidavits. The motion is denied.

NOVEMBER 24, 1903.

THE Western papers tell of a St. Paul music teacher who has discovered "a phenomenal tenor in the person of a street car conductor." The tenor will be brought East, it is said. Very good; but why not reverse the process? Let the St. Paul teacher come here, discover some good conductors among our tenors and take them West. There is nothing like reciprocity.



HOW many people who go to concerts really mean it and are sincere in it when they applaud a composition of John Sebastian Bach? How many people demand an encore of Bach with sincerity; that is, as a spontaneous demand of their own feelings and desires? It

**AFFECTATION.** would, of course, be in bad taste not to appreciate Bach, but if it were left to a secret vote of the average audience how many would conscientiously vote to have Bach numbers on the program for their own pleasure?

The study of Bach is absolutely essential for anyone who desires to secure musical knowledge as we now view it. Without Bach all musical culture is incomplete; but that is a question of study, of actual knowledge, and yet people who by actual knowledge know anything of John Sebastian Bach, even among the musical people, and even among the professional musicians, are so limited that the percentage if it were published would appall those who hear so much spoken about Bach. Without the study of Bach his works cannot be appreciated; they are closed books. They are just as closed to the ears of the auditors as the ruins of the Acropolis are closed to the eyes of a blind person. The average audiences that listen to concerts in the city of New York today are not Bach informed, and are not Bach students, and have very little knowledge of Bach, either in structure or in development, for both go together in his case always. The applause therefore is a series of expressions representing a mode of affectation. To hear Bach once in a while in a concert room is not conducive to a very intimate acquaintance with his works; and that is all that is done outside of those piano students who play Bach's works and the organists who dally with him.

The same applies to the Wagner operas. It is all affectation for anyone to claim that there is anything that produces spontaneous exuberance, or joy or exultation in these operas. Wagner as a dramatist moved too slowly, and is too replete with anti-climaxes. Even his most ardent supporter in this city in the critical fold asks for some circumscription to reduce the lengthy dialogues. Those dialogues are disheartening and painfully monotonous except to the students of the scores who can follow out the intricate web that precedes the unfolding of the motifs. Again, it is a question of structure which must be studied to be understood, and there are very few people listening to Wagner operas who have ever studied those scores so as to know what they constitute. There are no climaxes in these dialogues and in these incantations; it is merely a repetition of the story in its various phases, accompanied by a magnificent symphonic movement in which the musician demonstrates his genius as a polyphonist and instrumentalist of the highest order, but this is only understood by those who know. Consequently the patience and the endurance exhibited in listening to such performances and the applause that is expended are merely exhibitions of affectation and a form of hypocrisy.

For example, in the operas of Mozart—in "Faust," in "Carmen," in the "Meistersinger" (and that is the only one of the late operas of Wagner that creates spontaneous outbursts of applause)—in the great Italian operas of Verdi, and even of the modern Italian school, the human appeal, the appeal to humanity, creates spontaneous enthusiasm; but we are not expected to sympathize with gods and goddesses and their myrmidons, with sirens and mermaids, with ethereal amazons, with dwarfs, and their ambitions and intrigues. The appreciation of Wagner is based entirely upon the intellectual comprehension of the artistic scheme and upon the ability of its reproduction. There is no human sympathy, not even can "Tristan und Isolde" produce it. It is woe and agony and torture that we are asked to sympathize with, but no one can have any human feeling for the loquacious lugubriousness of the god Wotan, who monopolizes nearly two complete acts in "Die Walküre" with his complaints.

The dialogue in the second and third acts of this opera might as well be eliminated in order to facilitate its production under reasonable conditions. The riddle dialogue in the first act of "Siegfried" might be cut with advantage, and also some features of the third act preceding the last scene. But to applaud such things is, as we have said, affectation, and musical audiences are full of it. After all, the ethics of Wagner have never been understood, as evidenced from the fact that they are not applied. If they have been understood and are not applied, why then, of course, we fail as intelligent beings through our failure to follow what we know to be good and true. It is of more advantage to us to acknowledge that we do not understand the ethics, and we are not applying them at all for that reason.

Of course at Bayreuth, where people visit for the purpose of hearing Wagner only, the situation is an entirely different one, and those who go there are students of Wagner and specialists as admirers.

SOME discussion has arisen in Germany respecting the earliest editions of Beethoven's C major Quintet, and the legal action brought by the Vienna publishing house of Artaria against the composer for defamation of character. The matter

#### BEETHOVEN'S

#### QUINTET IN C MAJOR.

is mentioned both in Thayer's well known life of Beethoven and in Nottebaum's "Thematic Catalogue of Beethoven's Works," containing an examination of the four first editions of the quintet in question (op. 29). The official documents turned up some fifteen years ago in England in the possession of the viola player K. A. Stehling. He communicated them to the London Musical World, and the editor of that paper referred them to the well known and competent critic J. M. Shedlock. Mr. Shedlock then published in several numbers of the Musical World (1889) a review of the true state of affairs.

The C major Quintet (op. 29) for two violins, two violas and a 'cello was completed by Beethoven in the year 1801, as is proved by the inscription on the title page of the manuscript. In the following year, 1802, Beethoven sold a copy to Count Moritz Fries, to whom the work was dedicated. Count Fries seems at once to have arranged for a Vienna edition, apparently after an arrangement with the composer that the publication must take place within six months. The six months passed, but the quintet did not appear, and Beethoven then sold the publishing rights to the Leipzig house of Breitkopf & Härtel. The copy sold by the composer to Fries had been sold by him to the music publishing house of Artaria, and that firm hastily had the work engraved and printed. The Leipzig edition, it may be added, was ready in 1803.

Then the trouble began. Beethoven had corrected the edition printed by Breitkopf & Härtel, but not that issued by the house of Artaria. The latter therefore appeared in a form which the composer considered to be injurious to his reputation. He therefore made attempts to have the Vienna edition withdrawn, and as no agreement in this direction was attained he published in the Wiener Zeitung a notice that the edition of the quintet published by Artaria, and, as he thought, Mollo, was defective and useless to performers, adding that the "legal owners" (rechtmässige Eigentümer) of a correct edition were Breitkopf & Härtel, of Leipzig. This notice appeared January 22, 1803. On reading this notice Artaria inferred that he was described by Beethoven as an "illegal owner" of his edition. Beethoven seems to have said as much in private conversations with his intimate friends, otherwise his pupil Ries would not, years afterward, have printed the statement that the "manuscript of the C major Quintet had been stolen." Artaria was naturally indignant at the notice printed in the Wiener Zeitung, and immediately on January 28, 1803, went

to the police authorities and declared that he had purchased the manuscript of his edition of the quintet from Count Fries, and was therefore the legal owner. Then both sides drew up documents; Beethoven told among other things what his arrangement with Fries had been; Fries made a statement, so did the publisher Mollo. Musicians Clement, Essinger and Posinger were involved in the matter with reference to the disputed correctness of the Artaria edition. The last named confessed that the distribution of the sheets on the forms had not been satisfactory, but that it was corrected according to the copy. It may be assumed that Beethoven's copy had not been read so carefully as to enable a clean edition to be made. Beethoven then was right as regards Artaria, but wrong as to Mollo, and on March 31, 1804, he published a kind of retraction as regards him in the words "Messrs. Mollo & Co. have no share in this edition." No further mention is found of Artaria, and the two combatants seem to have been reconciled.

These circumstances will not excite the present generation, but they were of great moment to the mighty Ludwig at the time.

SOME prophecies were fulfilled when the Brooklyn Academy of Music burned Monday morning. The rapidity with which the flames laid the old building in ashes caused many persons that frequented the place to shudder and realize that they

had had a narrow escape. Decorators at work when the fire was discovered (there was to have been a political dinner Monday night) had to fly for their lives. Had the fire occurred on a concert night hundreds would have perished, for the building, with its wood and flimsy interior, was unfit for the uses for which the owners rented it. There are other buildings of the same kind in Brooklyn and Manhattan.

The first money subscribed for the Brooklyn Academy came from members of the Brooklyn Philharmonic Society. The original committee included Luther B. Wyman, R. R. Raymond and Dr. A. C. Hull. The first meeting to discuss plans was held in October, 1858. It took some time to raise the \$150,000 required for the building and an additional \$45,000 for the plot of ground on Montague street. When completed the Academy of Music, then one of the finest buildings in the country, was opened with a ball, January 10, 1861. Many balls have been given there since, but the Academy was erected as a temple devoted to music. Jean de Reszké was perhaps the only great singer who never sang there.

Patti gave her Brooklyn concert in the Academy of Music Tuesday evening, November 17, and that was the last musical event given in the historic auditorium.

What amounts to a problem now confronts the Brooklyn Institute and other managers that have booked musical attractions for the season. Most of the seats for the concerts by the Boston Symphony Orchestra have been sold for the series. As there is no other hall in Brooklyn available for symphony concerts the manager of the orchestra from Boston will very likely be compelled to refund the money of the orchestra's pro rata share. The Brooklyn Institute receives 10 per cent. for managing the concerts, but as the Institute is wealthy it can afford to lose its share, which is trifling compared to the losses of the orchestra.

For music the situation is a melancholy one for Brooklyn. But it is no more than what was predicted. A music hall was needed in Brooklyn a decade ago, and for ten years at least there have been a dozen schemes talked of, but they all ended in talk. The usual excuse that Brooklyn is poor failed to convince anyone, for it is not true. Brooklyn may be stingy, but she is not poor. Now that the only



concert auditorium is no more the people who have been talking may be forced to act, or come over to Manhattan to hear good music.

THE prediction of this paper has been fully verified that the present régime at the Metropolitan Opera House would accomplish no improvement over the work done there in previous years by Maurice Grau. The daily press of this city took the opposite tack, and before even the opening night called the new opera "the grandest thing the world has ever seen." Now, after only one week of the young opera season, the music reporters of the dailies have all come around to THE MUSICAL COURIER's opinion, and they denounce the proceedings on Broadway and Thirty-ninth street with vigor, even if not always with politeness. Here are three samples, taken from three New York newspapers:

#### THE FIRST WEEK OF OPERA.

Unhappily there was no change in the stage management, and the absurdities and blunders heaped themselves up from scene to scene until there must have been many in the audience who were filled with wonderment that any old work could be so bunglingly presented in New York. A new stage was certainly not needed for such a presentation, nor was it necessary for a man to come from Munich to teach the lovers of Wagner's drama that the representations under the German régime fifteen years ago were brilliant in comparison. Then, with the crudest devices and utterly inadequate apparatus, an effort was made to observe some relationship between cause and effect. The firelight in Hunding's hut did not shine on the backs of Siegmund and Sieglinde and illuminate their faces. The moonlight, which was to inspire the love song, was not turned on after the side of the house had opened without provocation even suggested. The limelight did not go seeking its objects up and down the walls and across the floor. Clouds did not fall upon the hero and impede his impetuous progress to the battle with Hunding. But there is no need to persist in the doleful catalogue.

Some shocking things happened in the staging of the drama. There is not much use in discussing any general improvement in effects of scenic ensemble when in the second act the curtain of cloud comes down too soon, and, in order to reach the back of the stage Siegmund has to lift it up and crawl under it; or when Wotan emerges so late upon the scene of Siegmund's conflict with Hunding that he has to begin his adjuration before he is fully visible; or when there is such a grotesque fumbling with lights as there was with the moonlight and other illumination in Hunding's hut in the first act. This is really not the sort of thing that has been expected of the new stage, and the new apparatus, and the new order of intelligence at work upon it.

The lights of Mr. Grau's rule twinkled stubbornly last week, and gave to the skeptical an opportunity to say, "I told you so." There was, for instance, the much vaunted stage management. With the aid of the new lighting system, the new stage, the new scene shifting appliances and various other mechanical improvements, the transformations behind the curtain were to take place with the speed of greased lightning. Instead, the intermissions were longer than ever, there was a repetition of the old nerve racking noises, and while the lighting effects were distinctly better than in former years many blunders were made in handling them. From the spectator's point of view there must have been chaos behind the footlights. The lights brightened up at inopportune moments, became dim when they should have been brilliant, and often shifted sharply instead of melting from one shade into another, as had been promised.

This is a remarkable change of front on the part of the music reporters, but it is none the less welcome because it is sudden.

The real trouble at the Metropolitan Opera lies not in these details of stage management, but in the deeper difficulties of the iniquitous "star" system. That is to blame for the poor performances so far given, for the repetitions, for the indis-

position of some of the singers, and so forth. Mr. Conried is at the mercy of his "stars." We will give him a piece of advice, free but good: Let him announce his weekly repertory of opera in future works without billing the cast, and without guaranteeing the appearance of certain "stars" in certain chief roles. Let the public guess who is to sing the chief roles. That will fetch the "stars" without fail. They will be on hand every time, well in the main, and nearly always not only fit to sing, but eager as well. Try it, Mr. Conried.

THE standpoint of THE MUSICAL COURIER on the subject of the recent Worcester Music Festival has received eloquent indorsement in the shape of a committee report, just issued, which shows a loss of \$1,747.84 (technically termed a "deficit") to the projectors of the festival. The subscribers to the guarantee fund of \$3,000 received notice on November 24 that they are expected to contribute 55 per cent. of their subscriptions.

#### FIGURES OF THE FESTIVAL.

The receipts for chorus, season and single tickets, for premiums, advertising, program books, &c., were \$10,128.18. The expenses, including rent, employees, printing, orchestra, conductors, artists, &c., were \$11,876.02. The difference between these two amounts is \$1,747.84.

In explaining the financial result of the festival the treasurer, George R. Bliss, says:

In shortening this year's festival, thereby lessening its expenses, it was the hope, though scarcely the expectation, of the management that the receipts would prove sufficient to prevent a deficit; in deference to the popular demand the price of tickets was lowered also so that though the attendance was larger than that of recent years, the reduction in prices, the lesser number of concerts from which to derive income and the failure to increase receipts from premiums from the auction sale operated as an offset to the saving made in the expenses, with the result shown in the report to the subscribers. Should we deduct from this deficit the charge of the insurance and rent of office and property room, amounting to \$325, a fixed expense not incident to the festival, there would be an actual festival deficit of \$1,422.84, a favorable showing as compared with the last two years.

It is generally rumored in Worcester that the festivals of the future will be held without the assistance of the Boston Symphony Orchestra, which has always been a heavy drain on the treasury. The sixty-five players were paid salaries, and were kept in Worcester one week, at the expense of the festival exchequer. The new arrangement, too, would obviate the necessity of engaging more than one conductor.

As another item of post festival news the committee announces that Col. Samuel E. Winslow, the president of the association, has resigned. He was largely instrumental in devising the plan for the establishment of the present guarantee fund.

The system of engaging "star" artists might also be discontinued, with beneficial results to the festival treasury. Doubtless the association will consider the foregoing hint at the meeting on December 3, and thus bring the festival down to proportions commensurate with the size and population of the city of Worcester.

All this was pointed out long ago by THE MUSICAL COURIER, but is herewith emphasized again forcibly and gratuitously.

AT a recent Munich concert the first performance of a genuine novelty took place. It was an overture to "Der Fliegende Holländer," text by Richard Wagner, music by Ernst Leberecht Tschirch. Tschirch, born in 1819, was capellmeister at Stettin from 1849 to 1851, and died at Berlin, 1854. During the forties he was looking for an opera text and in 1847 used the one by Wagner.

Tschirch's composition was never performed, and has nothing to do with Wagner's first conception of the text which he sold in 1842 to the Grand Opéra, of Paris, to obtain money wherewith to return to Germany. Recently Ferdinand Miroslaw Weber came across Tschirch's score, and wrote new instrumentation. He did his work admirably, and the late performance, conducted by him, was an indisputable success.

THE acute value of musical criticism in this city again is illustrated this week by two excerpts taken respectively (if not respectfully) from the New York Sun and the New York Tribune. The criticisms deal with Madame Sembrich's singing of the role of Mimi in Puccini's "Bohème." Here they are:

"The music employs the most delicious register of her voice."—Tribune.

"Much of the music does not lie in the best part of her voice."—Sun.

Would not this be an eloquent object lesson, if any were needed, to demonstrate the fact that one of those two music reporters is tone deaf? How can the music of Mimi be both well and ill adapted to the voice of Madame Sembrich? Which of the two music reporters is tone deaf? It is a question that puzzles us sorely. We know that the critics of the Herald and the Evening Post are not tone deaf; but when it comes to a question between the music reporters of the Tribune and the Sun we confess that we stand before an enigma. One of the two men certainly heard correctly, but which one? Answers should be addressed to Anxious, care of THE MUSICAL COURIER.

LIKE the Philharmonic Society of New York, the Philharmonic Society of Warsaw, Russian Poland, has engaged star conductors, many of whom are not at all known far beyond the boundary line, while others have international reputations. For instance, Komzack and Orefice (holy gee) are not known very much in Kalamazoo, Mich., or Vermillion, Dak., but Noskowski (not Moszkowski) is a well known Polish conductor, and those engaged by the organization who are well known in music are: Arthur Nikisch, Richard Strauss, Rudolph Bulerjahn—who conducted here last season—Engelbert Humperdinck and Vincent D'Indy. To complete this they should have had an American conductor, but when the day arrives when an American conductor will be invited (and for a mere nominal sum) to conduct a Philharmonic concert in a large European city we will donate \$100 to the inviting society, provided that the committee who accomplish the project will send their photographs to THE MUSICAL COURIER for publication. The musical world will unquestionably be anxious to see the faces and study the expressions of the men who would display such courage.

WHEN "Liebesverbot," Wagner's juvenile work, was to be produced at Magdeburg the management found that the singers surpassed themselves in brilliant ignorance of their parts. The first tenor, Freymüller, who took the role of Lucio, had prepared himself for the performance by a prolonged "Kneipe" with some friends, and had not a ghost of an idea of either words or music. The Buffo, who played the chief of the Sbirri, tried to conceal his ignorance by absurd antics, and as the libretto had not been published the audience could form no idea of the piece. Still many of the musical passages were admired and applauded. The trouble came with the third act. In that Claudio, played by Schreiber, had to give the tenor, Freymüller, a good shaking. The stage manager hinted to Wagner that as the men were jealous of each other there would be a row, but Wagner thought they would have too much respect for the public to quarrel on the stage, and so made no change. At

the very beginning of the evening Schreiber had a row with Freymüller, whom he accused of pinching the cheek of his sweetheart, Fräulein Possert, behind the scenes, and only the interference of the stage manager prevented a fight. In the third act Freymüller had to come on, with some dignity, Schreiber following. But there was no stately entrance. Freymüller appeared like a projectile with a large foot applied where it would do most good, and vanished from the scene. Then came his hat and its feathers flying after him. From that time forward the audience could do nothing but laugh till the curtain fell on their merriment and on the poor "Liebesverbot."

THE Philadelphia papers tell of a "professor" named Minkowsky, who recently conducted examinations there for eligibility to the so called Nordica prize scholarship, and after examining some 900 applicants now has declared the contest void, because the winner, a Mrs. Edwin Riley, did not at once reveal the fact that she is married.

In all innocence, THE MUSICAL COURIER requests answers to the following questions: (1) Who is Minkowsky? (2) Where did Minkowsky study singing? (3) At what institution was he a teacher? (4) Does he take money from the singers who compete in the Nordica scholarship? (5) Does he travel about from city to city, holding these scholarship competitions? (6) Is it a good thing altogether to leave a contest of that kind in the hands of a committee of one?

Answers to these questions should be sent to this office, and THE MUSICAL COURIER would be grateful for any information received on the subject.

IT was THE MUSICAL COURIER that stated some time back that the enormous advertising of "Parsifal" would result in the creation of a desire through such a stimulus to see that work at the expense of the regular opera performances. The first week has indorsed the truth of this prediction. As it is, theatrical and musical performances are not patronized profitably this season, and this may be one of the reasons for the slim attendance at the Metropolitan, including the Sunday night concert. But there is a great appetite for "Parsifal," and people are keeping their \$10 and their \$15 and their \$20, instead of going to the opera, to spend that money for "Parsifal," if they do that. And is there sufficient money in New York nowadays for five "Parsifal" performances? All this does not make the management culpable, but it cannot be denied that there has been an overdose of "Parsifal" notoriety, and that the attendance at the Metropolitan is not as numerous as it might be if it were larger.

THE permanency of the Chicago Orchestra now is assured, and thereby a great load will be lifted from the minds of music lovers throughout this country. It will be remembered that a fund of \$750,000 was required to provide for the perpetuation of the Chicago Orchestra. Up to Monday only \$400,000 had been subscribed by 8,000 persons. Just when the situation seemed lost the following ten men subscribed the necessary \$350,000: Bryan Lathrop, D. H. Burnham, John J. Glessner, Harold F. McCormick, Albert A. Sprague, Arthur Orr, W. T. Carrington, George E. Adams, W. L. Brown and Col. Frank O. Lowden. There was no mistaking the general joy with which Chicago received the announcement of this liberal contribution.

During the period between November 12 and 26, the following artists appeared in Leipzig: Edith Walker, Bohemian String Quartet, Francescena Prevosti, Camilla Landi, Hansi Delisle, Clara Brigfeld, Margaret Barth-Schneider, Fritz Bose and Wassilij Besekirsky.



THE press agents of the New York Philharmonic Society have overlooked a mine of valuable data relating to Gustav Kogel, who is to conduct the public rehearsal on Friday afternoon and the concert on Saturday evening. Not half the story has been told of the man's many sided activity abroad, and of his personal participation in the making of most important musical history.

The books tell us that Kogel is fifty-four years old, which is a prime age as conductors go. Kogel himself will tell you after much urging—for he says that he would rather lead a Bach program in Somaliland than face an interviewer—that his boyish alto voice early made him a member of the celebrated Leipsic Riedel Verein, at whose concerts he gained his first definite musical impressions. Anyone who has read musical chronicles will readily appreciate the fact that in the Leipsic of the fifties and early sixties a talented boy was not likely to receive musical impressions either frivolous or anarchistic. This circumstance is of interest in a study of Kogel's later career and of his present tendencies.

Kogel waxes enthusiastic when he talks of his student days at the venerable Leipsic Conservatory, where he was taught to love counterpoint and Bach, and to hate the devil and Liszt. "Today," says the genial conductor, "I respect the devil and love Liszt." In those times Kogel's chums at the Conservatory were Joseffy, Heckmann and Svendsen; and his teachers were Richter, Hauptmann, Reinecke, David, Moscheles, Röntgen and Papperitz. In spite of this formidable list of instructors the young musician managed to obtain a first prize when he left the Conservatory in 1867—the year when also Joseffy and Svendsen finished their studies at "Paris on the Pleisse," as Goethe called Leipsic, in all seriousness we are told.

The impartial observer of today would find it as hard to see Paris in Leipsic as to see a river in the Pleisse. Joked about the historical incident of Poniatowski's drowning in that ditch, Kogel replied quickly: "Of course I know that the Pleisse is neither so broad nor so long as the Rhine, but you must certainly admit that it is much thicker." At heart, however, Gustav Kogel loves and reveres Leipsic. Your true Saxon, like Richard Wagner, dies with his dialect and his patriotism.

Kogel's exceptional talent as an orchestral conductor first manifested itself immediately before his graduation from the Leipsic Conservatory, when he led an overture of his own composition. He says that with the first down beat of the baton he suddenly became aware of his mission in the musical world. Although thereafter circumstances for a time forced him to follow the career of an organist and music teacher, he had not long to wait before he was

enabled to win a position as leader at one of the many small opera houses which are as numerous in Germany as the duchies. A varied experience, stretching over six years, helped Kogel to acquire the rote and rule of his profession, and in 1880 he found himself at the conductor's desk in the Ghent Opera House, ready to do the work that counts and which would bring him into the open. In Ghent the young leader, who had already made his declaration of musical independence shortly after leaving Leipsic, produced the first four of Wagner's operas, and therewith built the bridge to the many successes that quickly followed. He was called to Aix-la-Chapelle, later to Cologne, and then to the Leipsic Opera, where he remained over three years, and left that post in order to succeed Mannstaedt as the leader of the Berlin Philharmonic Orchestra.

Hans von Bülow at that time led the so called Monday concerts of the Berlin organization, and Kogel directed the Tuesday and Sunday popular concerts and the Wednesday symphony concerts. Bülow was struck with the energy and conscientiousness of his assistant, and between the two men there sprang up a warm friendship, regarded by the former as the intercourse of equals, and by the latter as the cordial relation between a revered master and an eager disciple. "Then began my real musical life," says Kogel, "and under Bülow's marvelous guidance I was shown the things that are only for the elect. I hope I made them a part of me. At any rate I began anew the studies which I had regarded as finished. Undreamed of vistas opened for me along the lines of the old and the modern music, and I studied fervently when I was not working hard with the orchestra, putting into practice the many precepts which came to me from the magic minds of Liszt and Wagner, by way of their friend and ally, Bülow. The extent of the work I did can be best understood when I mention the fact that I led 1,000 concerts in Berlin and during the short trips of the orchestra."

It was through Bülow's influence that Kogel obtained the post of director at the aristocratic Museum concerts in Frankfort-on-the-Main. The Museum Society is one of the richest musical organizations in the world, and their concerts rank in artistic importance with the Gewandhaus series in Leipsic, the Gürzenich concerts in Cologne, and the Kaim concerts in Munich. The ample means of the Frankfort Museum Society enable it to support an orchestra of over 100 men, to stock its library with the newest and most expensive scores, and to engage the best soloists in the world for its concerts. That was the ideal place for a man of Kogel's temperament and tastes, and he at once set about to assist in the work of making known that school of music toward which—thanks to Bülow, perhaps—his sympathies had long been leaning. In a dozen years or so Kogel produced in Frankfort all the orchestral works of Tschaiakowsky—the Pathétique Symphony being played there immediately after its première in St. Petersburg—nearly all the scores of César Franck, and, as is well known, the entire program of Richard Strauss' symphonic poems. The first performances in the world of "Till Eulenspiegel," "Zarathustra" and "Heldenleben" took place at the Museum concerts in Frankfort, and there, too, Kogel led the second performance of "Don Quixote." It need hardly be pointed out how significant is the fact that Strauss entrusted his virgin scores to Kogel's baton. Those works had never before been heard in public, and the leader had no precedent to guide him in the deciphering of the

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monumental tone problems, for problems they were at that time for nearly all the world.

Berlioz, Liszt, Hugo Wolf and Wagner were others of the moderns who found frequent place on Kogel's Frankfort programs, but he never neglected his Beethoven, Brahms, Schumann and Schubert, and his readings of the classical scores have become standard in Germany, and in St. Petersburg, Moscow, Madrid and those other Continental cities where Kogel has been invited to direct special concerts. The echoes of these triumphs, legitimate as they were, seldom penetrated beyond the borders of Germany, for Kogel is strenuously opposed to the kind of noisy publicity that marks the doings of certain of the prima donna conductors. Kogel says of the practice of exploiting leaders at the expense of the works which they direct: "It is picturesque, but it is not art."

The serious bent of Kogel's mind is best illustrated in the musico-philological work which he has been doing for many years, quietly and without réclame, as one of the editors of the well known Edition Peters in Leipsic. From his pen in ceaseless succession there have flowed hundreds of piano transcriptions of unfamiliar operas, revised editions of standard operas, and concert arrangements of almost forgotten works by Handel and other ancients. The first complete editions ever printed of "Jes-sonda," "Hans Heiling," "Merry Wives of Windsor" and "Czar and Carpenter" were revised, arranged and transcribed by Gustav Kogel. Some of the scores which he republished after they had long been out of print were those of "Joseph in Egypt," "La Dame Blanche" and "The Water Carrier." His piano arrangements of German, French and Italian opera are said to number over 100.

These are a few facts about the man who is to lead the two Philharmonic concerts here this week. In spite of his learning there is little of the pedant about Kogel. He is jovial in disposition, quick in his movements and witty in his conversation. About his contemporaries he can with difficulty be led into conversation. Such judgments as he pronounces are acute, but seldom severe. The merry twinkle of his keen gray eyes belies the militarism of his bear-



GUSTAVE CHARPENTIER.

ing and of his awe inspiring mustache. Kogel has a kind word for everybody and everything, and that is a trait rare enough to be separately mentioned in this sketch. The interviewer was struck also with the fact that Kogel does not like to be questioned about Kogel, but would much rather talk about Strauss, Bülow and Wagner.

As a conductor Gustav Kogel will soon prove to us his prowess. The sketch was not designed as a

criticism, but merely as an introduction. "The press has been very kind to me," said Kogel in conclusion, "but to use an Americanism which I have long admired, 'I must do the rest.'"

Our portrait gallery this week contains one picture old and two new. The popularity of certain modern pianists brings to mind stories about Schulhoff, who some time in the middle of the last century was so much in demand at Vienna that he gave midnight



JULIUS SCHULHOFF.

recitals after the theatres closed—a plan which might be tried with profit in New York, where novelty of any kind is at a premium. There is, too, the photograph of Charpentier, composer of "Louise," who just now is busily employed in forming opera clubs among the seamstresses of Paris. Charpentier is proud of his bohemianism, and says that no mere success as a composer could ever make him "roar as a social lion in the gilded faubourgs of Paris." It is a pretty sentiment, but not altogether convincing. Others have refused in the same manner to roar, but later they became kittens and learned how to purr. The little cartoon of Puccini is by Capiello, the clever Milan cartoonist. Fornaro, of the sardonic pencil, has just come back from Italy, and he brings the news that Capiello is one of the best paid draughtsmen of the day abroad. In Italy he gets at least \$60 for even his smallest drawings. It might interest several dwellers in West Twenty-third street to hear that the next sailing for Genoa from this port will be on Saturday.

Moriz Rosenthal is making the welkin ring with his recitals in Western Russia. Riga newspapers tell of sensational success achieved with the "Variations on an Original Theme"—spoken of in this column some time ago—and with a "Humoreske and Fugato on Themes by Johann Strauss." The latter, in all probability, is a new opus by Rosenthal, for his familiar fantasia on Strauss themes has usually been programed as "Carnival of Vienna Waltzes." On the other hand, Rosenthal may have revamped the "Carnival." He was continually tinkering at the finale and piling on more difficulties. The Riga Tageblatt says that the "Variations" are "a wall of almost insurmountable difficulties," and that Rosenthal need not trouble to print on the title page the customary "all rights of production reserved."

The Russian critics are swimming in seas of adjectives on the subject of Rosenthal and his playing.

He is for them—and for the cognoscenti everywhere—"the sovereign master and interpreter of the piano literature" and "the generalissimo of the virtuosi." Particularly his playing of Beethoven and Chopin caused surprise. Says the Riga Rundschau: "More than any other pianist Rosenthal is a man of eternal progress. While the unknowing still believed him to be a piano materialist without love or reverence, Rosenthal had long ago become a finely sensitized and convincing artist. And now, where public opinion has accepted him as a serious and unrivaled master of his instrument, he slips on ahead and bids fair to win resounding reputation as a composer. The Variations are not a series of technical exhibitions, but a succession of charming and precisely characterized tone pictures. Rosenthal here has been inspired not by his fingers, but by his heart." Another interesting circumstance about the new Rosenthal is the fact that he is finally using the Chopin study in sixths as a concert number. Nobody has been able to do much with it since Tausig's time, who played it pianissimo throughout, according to Franz Kullak, and at a fabulous gait. A little of Rosenthal would go a very long way in the United States this season.

An eloquent statistical list has just been set up of operatic and dramatic performances in Germany for the year 1902-1903. Record is made of 1,111 Schiller representations, 658 Shakespeare, 347 Goethe, 338 Grillparzer, 212 Lessing and 208 Molière. Of living authors, Franz von Schönthan heads the list with 1,366 performances. The partners Blumenthal and Kadelburg follow with 1,337, and Meyer-Förster has to his credit 1,255 representations of "Alt-Heidelberg." Other figures are: Sudermann, 1,050; Maeterlinck, 835; Hauptmann, 418; Ibsen, 323; Hartleben, 283; Fulda, 295; Björnson, 248; Heyse, 106; Wildenbruch, 98, and Lindau, 71. The musical table shows Wagner in the lead with 1,453, and then Verdi, 601; Lortzing, 585; Mozart, 424; Weber, 283; Meyerbeer, 274; Beethoven, 167, and Gluck, 67.

Julius Zimmermann, the Leipsic publisher, announces for early publication a series of "Etudes



GIACOMO PUCCINI.

d'execution transcendente," by S. Liapounow, op. 11. Liapounow's brilliant Piano Concerto should long ago have had vogue among American pianists.

The opera "La Corsicana," given honorable mention at the recent Sonzogno competition in Milan, is by J. Lewis Browne, of Atlanta, Ga. Thus two American works have been distinguished from among the 250 odd submitted. All things considered, that is not a bad percentage.

## European Notes.

The three Leipzig lieder concerts of Felix Kraus will take place on December 5, January 8 and January 30. In the third concert Schubert's rarely performed lieder cycle, the "Winterreise" (twenty-four songs), will be given. The first concert also contains many of Schubert's songs, and many by Brahms and Hugo Wolf.

The Bohemian String Quartet in its first concert at the Bösendorfer Hall, Vienna, on November 29, performed: Haydn, String Quartet; Dvorák, String Quartet, E flat major; Beethoven, String Quartet (op. 74).

Mlle. Acté had great success during her late "Gastspiel" at Stockholm, and King Oscar bestowed on her the decoration of the gold medal, "Pro Litteris et Artibus."

The new Ehrbar Hall was opened in Vienna November 23 by the chamber music concert of the Prill Quartet with the following program: Conrad Heubner, Quartet E minor (first performance); Beethoven, Sonata for piano and violin (op. 47), with Rudolf Zwintscher at the piano; Schumann, Quartet A minor (op. 41, No. 1).

Elise Kutschera de Rys offered at her liederabend at Vienna (with the assistance of Emil Paur), on November 25, the following program: Mozart, air from "Le Nozze di Figaro"; Gluck, two scenes from "Alceste"; Cornelius, "Bride Song"; Berlioz, "Absence"; Liszt, "O Quand je dors"; Bruneau, "La Pavane"; Emil Sauer, new lieder.

The two remaining chamber music concerts arranged in Leipzig by Marcel Tyberg and the cellist Th. Kretschmann take place December 16 and February 24. The concert of December 16 will be devoted to Beethoven.

Mrs. Luise Reuss-Belce, who sang the "Fünf Gedichte" in the recent Wagner concert in Berlin, has received a golden medal from the Wagner committee. The famous singer has been invited, too, by Mrs. Cosima Wagner to sing next year in the festival at Bayreuth.

Eduard Reuss, professor at the Royal Conservatory in Dresden, played not long ago at concerts in Vienna and Reichenberg, and achieved success with the Fourth Ballade of Chopin and the "Mephisto" waltz of Liszt.

The first Antwerp popular concert took place under the direction of Lenaerts. The program was exclusively Wagnerian, comprising "Festmarsch," "Faust" Overture, "Parsifal" Vorspiel, "Trauermarsch" from "Götterdämmerung," "Walkürenritt" and "Charfreitagszauber" from "Parsifal."

Four grand symphony concerts will be given this winter at the Theatre Royal, Antwerp, conducted by Siegfried Wagner, Hans Richter, Nikisch and Mortelmann.

Under the patronage of the Count of Flanders, and the assistance of Gevaerts, there has been founded in Brussels a society whose object will be to procure engagements and give moral and material support to the young girl singers who gain a first prize at the Conservatory. To promote this object two concerts will be given at the Monnaie on December 17 and 18, under the direction of Hans Richter, with the program: Berlioz, "Harold" Symphony; Bach, D major Suite; Beethoven, "Eroica," and Wagner, Vorspiel to "Meistersinger."

The management of the Toulouse Conservatory concerts have arranged six grand orchestral evenings, when there will be performed the following symphonies: Haydn, No. 6, G major; Beethoven, "Pastoral"; C. Franck, D major; Brahms, D major; Saint-Saëns, C major, with organ; Beethoven, Ninth; also Lalo's Orchestral Suite, "Namouna" Bruneau; Prelude to the "Ouragan," Wagner's Prelude to "Meistersinger" and other works.

Raoul Pugno and Leopold Auer gave two chamber music evenings in St. Petersburg. Among the German composers represented were Beethoven, G major and "Kreutzer" Sonata; Schumann, "Kreisleriana"; Schubert, Phantasie, C major; Spohr, Concerto No. 9; Bruch, Russian Dance, and Weber, Rondeau.

At the first concert in the Festival Hall, Karlsruhe, Saint-Saëns appeared as composer, director, pianist and organist, and won great applause by his organ playing. The Strassburg Orchestra, under O. Lohse, performed the Third "Leonore" Overture and Liszt's Symphonic Poem "Tasso."

At the first Osnabrück Music Society's concert, Rob. Wiemann conducted Schubert's "Rosamund" overture, Brahms' D minor Concerto for piano and orchestra, Gade's "Message of Spring" and Dvorák's Third Symphony. Willy Rehberg was the pianist.

Karl Bausewein, of the Munich Court Opera, died lately, aged sixty-five. With few exceptions, his appearances were confined to the Munich Opera, where in 1858 he succeeded Wirth, and in 1862 became first basso in succession to Lindemann. His life covers over four decades of the history of music in Munich. He was Pogner (1868), Fafner (1869), Hunding (1870). He began as a serious solo basso in 1858, and ended as a basso buffo in 1899. He took farewell of the public in "Fra Diavolo." In 1883 he received the gold medal "For Art and Science," and in 1887 the title of "Kammersänger."

Heinrich Bertram died November 15 in Stuttgart, aged seventy-six. His best performances were as Zar, Hans Heiling and Templar. Since he left the stage he was active as a teacher of singing in the Conservatory. One of his pupils was his son, Theodor Bertram, of the Berlin Opera.

The fourth concert of the Frankfurt Museum Society was a Bach performance. After the Fourth Brandenburg Concerto (Alfred Hess, violinist), Dr. Felix Kraus sang, with organ accompaniment, three serious songs, which were followed by soli on the organ (K. Straube). The next important number was a cantata for bass solo, orchestra, organ and chorus. The final piece was the D major Suite with the famous air for orchestra.

M. Lehar, the author of some successful operettas, is composing a serious opera, "The Black Swans." Th. Podbertsky has composed a one act opera, "The End of the Song," a story of a fisherman's life, like the "Bride of the Sea" of Jan Blockx. At Strassburg an opera, "Philenor," by T. C. Sombain, will be given during the winter for the first time.

Antwerp.—The Flemish Theatre Lyrique produced a new work by Jan Blockx, "De Kapel," which was well received.

Anton Galotzy will direct the German Theatre at Pilsen for two years more with an increased subvention, owing to his excellent performances last year.

The Vienna Concert Society gave on the 1st and 2d of December the Ninth Symphony of Bruckner, the "Coriolanus" overture of Beethoven and a Handel organ Concerto, played by Brandis-Buys.

Eugen d'Albert will give December 11 at the Bösendorfer Hall, Vienna, a Beethoven-Liszt evening.

Eugene Ysaë's third concert at popular prices will be given December 29 at the Music Society's Hall, Vienna.

Capellmeister Alexander Neumann, who was for three years under Hoffmann's direction at Cologne, has had success as capellmeister this year at Reichberg (Ratisbon), and the critics praise the energy and knowledge of the young artist.

Alfred Reisenauer gave his last European concert for this year on December 2, at the Kaufhausaal, Leipzig.

Ida Schuselka Bruening, the once famous singer and actress, is dead at the age of eighty-six. In the forties she had triumphs in "Zar und Zimmermann," "Don Giovanni" and "Fra Diavolo." In 1849 she married Dr. Schuselka, and for some time afterward was at the Court Theatre of

Dresden. In 1863 she started the first German theatre in Paris.

Leipzig.—The Bohemian String Quartet gave its second concert December 5, assisted by Felix Weingartner, who produced the Piano Quintet of Schumann, his own String Quartet in F minor, and Beethoven's String Quartet in C minor (op. 18).

In the Court Theatre, Vienna, Schmedes sang for the first time the title role in Smetana's opera "Dalibor."

The Bohemian String Quartet at its first Vienna subscription concert, November 20, gave Haydn's String Quartet, Dvorák's in E flat major and Beethoven's op. 74 (harp quartet).

Ernst Dohnanyi gave his last concert in Vienna at the Bösendorfer Hall on December 4.

The Basle Musical Society promises ten subscription concerts and six chamber music evenings. The Basle Singing Society will give at three concerts the "Damnation of Faust," the "Vita Nuova," of Ferrari-Wolf and the "Ahasuerus," of F. Hegau. The City Theatre under the musical direction of A. Trenkler promises "Meistersinger," "Iphigenia," rearranged by R. Strauss; "The Bartered Bride," "Abreise" and a revival of "Oberon." Bizet's "Djamileh" will also be given.

After a series of virtuoso concerts given by R. Sahls, Karl Salewski (pianist) and Frau Biazza-Forster, the members of the Cassel Royal Theatre Orchestra gave their first concert November 17, when Petschnikoff appeared. Other numbers were R. Strauss' "Tod und Verklärung" and Beethoven's C minor Symphony.

Hans Schilling-Ziemssen has been appointed capellmeister at Karlsruhe.

At the Popular Symphony Concert at the Kaim Hall, Munich, on November 18, under Peter Raabe, the program was Schubert's overture to "Rosamund"; Symphony A major, by Beethoven, and songs by Schubert.

The Musical Academy of Munich gave its second subscription concert November 20. It was a Brahms concert. Program: Fourth Symphony; Variations on a theme by Haydn; rhapsody, "Harzreise in Winter," for alto, male chorus and orchestra; Academic Festival Overture.

Lady Hallé (Norman Neruda) and Pauline Hofmann in their concert at the Bayerischer Hof, Munich, November 19, gave three sonatas by Brahms for violin and piano. They were the G major, the A major and D minor sonatas.

At a concert in Prague, November 16, Alex. Dillmann played portions of "Parsifal," the "Trilogy" and "Meistersinger." Theodor Bertram was the vocalist.

Willy Burmester selected for his concert to be given with the assistance of the pianist Mayer-Mohr, on November 21, at the Bösendorfer Hall, Vienna, the following works: Beethoven, Sonata, D major, for violin and piano; Mendelssohn, violin Concerto, E minor; Bach, Air, Gavotte, for violin; Liszt, Polonaise, E major; Paganini-Burmester, Theme with Variations, for violin.

Early this month a three days' musical festival took place in Ghent, Belgium, devoted entirely to the compositions of Saint-Saëns. Saint-Saëns himself was not only present but directed several of his works. Arthur de Greef, of the Conservatory of Brussels, assisted.

The published programs of the Philharmonic Society, of Warsaw, are as follows: November 6, Liszt, "Faust" Symphony; November 20, Brahms' F major Symphony; December 4, Klughardt Symphony, C major, and first act of "Siegfried"; January 15, "Primavera" Symphony, by S. Noskowski; February 5, French music, conducted by Vincent d'Indy; March 11, Dohnanyi's Symphony, D major, and March 20, Schumann, "Paradise and Peri."

The temporal oratorio, "Vita Nuova," by Wolf-Ferraris, that was given with great success at Munich, will be produced at Cologne, Hamburg, Düsseldorf, Aix la Chapelle, Gotha, Basel and Coblenz.

In Cologne the first public performance of the new two act opera, "Heimkehr," by Karl Pottgiesser, had a very

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favorable reception. The time is that of the War of Liberation, and the plot tells of the return of a soldier who had been reported killed, only to find his sweetheart married to the other man. She dies, the lover commits suicide, and the widower exclaims "Expiated." That is about all.

Eugen d'Albert's new opera, "Im Tiefland," had great success at the German Theatre, of Prague, on November 15, and both composer and text writer were called out at the end of each act.

On November 15 a Beethoven festival was held in the house (in the "Black Spaniards Street," Vienna) where Beethoven lived and died, and which is soon to be pulled down. After an address by the deputy burgomaster, several compositions by Beethoven were performed, and afterward the abbot of the Holy Cross rose and said that as the owner of the property he gave to the corporation of Vienna all the remaining portions of the house in which Beethoven had dwelt.

At the Vienna Concert Society's concert on November 18 Willy Burmeister assisted. The program was: Overture to "Titus," Mozart; Bach, E major Concerto for violin, with organ and orchestra; Berlioz, "Symphonie Fantastique," and Cherubini, overture to "Ali Baba."

Alfred Grünfeld has been concertizing at Czernowitz, Lemberg, Cracow, Olmutz and Brünn.

At a "modern concert" at the Kaim Hall, Munich, Bruckner's Ninth Symphony, under Stavenhagen's leading, was most effectively given. Over 2,000 hearers broke into enthusiastic applause. The Adagio movement was especially successful.

At the Richard Wagner Hall, of the Bayrischer Hof, Munich, an eight year old boy, Lori Margaritis, a native of Athens, made on Sunday, November 22, his first appearance as pianist and composer. Reports of his playing are very favorable.

The program of a recent week at the Stuttgart Royal Theatre was: Sunday, November 15, "The Prophet"; 16th, "Junker Kai"; 17th, "Orpheus"; 18th, "Fidelio"; 19th, "Die Puppe"; 20th, "Mignon"; 21st, "Demetrius" and "Der Zerbrochene Krug," and 22d, "Carmen."

A Greek concert was given at the Munich Odéon, with the assistance of the Philharmonic Orchestra, Joannes Th. Sacellarides (tenor), Aristoxenos J. Sacellarides (baritone) and Capellmeister Theophrastos I. Sacellarides, has undertaken to rescue Greek folksongs from oblivion. These modern lieder exhibit in their modes, scales and rhythm great similarity to the music of the ancient singers of Parnassus, Olympus and Helicon.

A week's program of the Dresden Opera was: Sunday, "Der Freischütz"; Monday, "Tannhäuser"; Tuesday, Symphony Concert; Thursday, "Lohengrin"; Friday, "Trompeter von Säckingen," and Sunday, "L'Africaine."

Berlin Royal Opera House: November 15, Sunday, "Die Meistersinger"; 16th, Monday, "The Huguenots"; 17th, Tuesday, "La Dame Blanche"; 18th, Wednesday, Symphony Concert; 19th, Thursday, "Die Meistersinger"; 20th, Friday, Symphony Concert; 21st, Saturday, "Romeo and Juliet"; 22d, Sunday, "Orpheus and Eurydice," and 23d, Monday, "Lohengrin." Theater des Westens: Sunday, "Fledermaus"; Monday, "Trompeter von Säckingen"; Tuesday, "Fledermaus"; Wednesday, "The Creation"; Thursday, "Undine"; Friday, "L'Africaine," and Sunday, "L'Africaine."

Francesco Cilea's opera, "Adrienne Lecouvreur," which had great success in Italy, was given for the first time in Germany at the Hamburg City Theatre and was well received.

#### GODOWSKY'S LATEST TRIUMPH.

[SPECIAL CABLE DISPATCH TO THE MUSICAL COURIER.]  
BERLIN, December 1, 1903.

To The Musical Courier:

GODOWSKY again electrified musical Berlin last night. Beethoven Hall was sold out and the press and public were enthusiastic. It was a rare ovation.

#### Estelle Liebling for Opera.

ESTELLE LIEBLING has been signed by Manager Conried for the Conried Metropolitan Opera Company. Her debut will be made on Saturday afternoon as Musetta, in Puccini's "Bohème."

#### HENRY S. WOLSKY.



**W**HEN this young Russian violinist made his first appearance in public, some months ago, in Carnegie Lyceum, THE MUSICAL COURIER's reviewer analyzed the boy's powers and made an extended critique of his playing. His performances were of such merit as to call for the most complimentary comments. The prophecy was ventured that young Wolsky would become one of the great violinists of this era of great violinists. Since his formal introduction to the public in the concert referred to the young Russian has been studying assiduously under that capable and painstaking teacher, Henry Schradieck, who has taken a deep interest in his welfare.

Last Sunday night young Wolsky was one of the soloists at the concert in Beethoven Mannerchor Hall and proved the star performer. He played two movements of Mendelssohn's Concerto so well as to win the enthusiastic



HENRY S. WOLSKY.

praise of the large and musical audience that filled the hall. The young violinist's performance was remarkable in many respects. It was by no means immature, but showed a musical understanding and a mechanical equipment on the part of the player that could not be expected in one of his years. The large audience manifested its delight in an unmistakable way and testified its appreciation of the gifted boy's achievement. The concert was given under the direction of Gustav Hinrichs.

The elemental quality of a violin student—the supreme quality of a virtuoso—is pure intonation. It is the sine qua non of the violinist. Unless a violin player possess a correct intonation, no matter how dexterous his bowing may be or how astonishing the fleetness of his fingers, he never can become an artist. If in the beginning his ear is defective, no amount of practice and study can remedy the defect. Young Wolsky is endowed with a true ear which enables him to detect and feel the nicest gradations of tone. This is why he invariably plays in tune. In addition to a correct ear, the boy is blessed with the artist temperament and is brimming over with music. Being a very diligent student and a hard worker, he easily masters difficult tasks and makes rapid and sure progress in his art. Under the strict guidance of his preceptor he is constantly enlarging his repertory.

Young Wolsky will play at a recital in Wissner Hall, Brooklyn, December 23. During the season he will be heard often in New York.

#### MADAME FISK'S PRESS NOTICES.

**M**ME. KATHARINE FISK chose for the first of a series of two song recitals at Mendelssohn Hall, November 20, a program made up exclusively of German lieder—a classical program in which she designed to portray that side of her art, her vocal accomplishment and her diction which such music would afford. In her next program at the same hall next Friday afternoon, Madame Fisk's program will be wholly of songs by French writers, which will give her opportunity for portrayal of a totally different phase of her art. It is the first time that an American has essayed such a task, and Madame Fisk has given much time and study to the preparation of the task she has undertaken. With what success she realized the first portion of this task the following clippings from the daily papers show:

Mme. Katharine Fisk gave a recital of German lieder in Mendelssohn Hall last night. The frequency of song recitals during several years past, though an auspicious sign of growing culture, has not made them any the less venturesome and dangerous. \* \* \* Madame Fisk has more in her favor vocally than temperamentally. Her zeal and ambition are commendable, and she exhibited tact and taste in making her selections. It was obvious enough that the songs which were least adapted to her style had been chosen, not because she knew she could sing them, but for the sake of adding lightness and brightness to the scheme. The lady has a voice which is beautiful, especially in its low register, and which remains true and musical in quality when not forced toward emotional utterances foreign to her nature. \* \* \* She made her finest impression in Schumann's "Lotusblume" and "Der Ring," and Jensen's "Murmeldes Lüftchen." \* \* \* A handsome and sympathetic audience listened to the recital.—New York Tribune.

Mme. Katharine Fisk gave a recital of German songs at Mendelssohn Hall last night. The program was made up of German lieder of the best type, though one song was the work of a Hungarian, Liszt, and another that of a Norwegian, Grieg. But Liszt's songs are German in spirit, and Grieg has at any rate found inspiration in many German texts. The other composers represented on the evening's list were Brahms, Strauss, Schubert, Schumann, Jensen and Wolf.

Madame Fisk in an evening gown of blue was a goodly sight, and she sang with an abundance of temperament. She has a valuable voice, powerful, full bodied and rich in natural quality. \* \* \* Her best style of singing was heard in Schumann's "Der Ring."—New York Sun.

In the evening Mrs. Katharine Fisk gave a song recital at Mendelssohn Hall, with a model program. \* \* \* Mrs. Fisk has long been a favorite in American and English concert halls because of her big voice and her evident zeal and enjoyment of her art. She has just returned from a long and arduous transcontinental trip, and that may explain why she sang some of her numbers yesterday with perceptible effort. She was at her best in Schubert's "Allmacht," Grieg's "Im Kahne," and three Schumann songs, "Waldesgespräch," "Lotusblume" and "Der Ring"; also in Jensen's "Murmeldes Lüftchen," which evoked the most enthusiastic applause of the evening.—New York Evening Post.

Mme. Katharine Fisk, a contralto singer who has been heard with pleasure in New York in former years, but has recently sung much in England, gave a song recital last evening in Mendelssohn Hall. It was the first of two, being devoted to German lieder, while the second is to consist entirely of French songs. Its selection gave at the outset a pleasant anticipation through its juxtaposition of the familiar and the unfamiliar by men of light and leading in song composition; and it spoke also of Madame Fisk's wide range of sympathy in musical things. Her singing offered much to enjoy. It is intelligent and sincerely artistic. The voice is an uncommonly powerful and vigorous contralto. Her singing is unaffected, sincere, guided, commonly, by a nice taste and understanding. Among Madame Fisk's four Brahms songs were two that were little known, and those she proved to be of remarkable interest. The singer's voice was ampler than many voices are for Schubert's specious song, "Die Allmacht," and she lavished her powers upon it with an effect in some ways superb. There were an effective song by August Bungert, "Die Loreley," and Grieg's graceful "Im Kahne," that gave pleasure, and the concert was brought to a close with two by the late emerging Hugo Wolf, "Verborgenheit," of a serious though not strikingly individual beauty, and "Er Ist's," merry and melodious, with strangely shifting harmonies.—New York Times.

**Miss ANITA RIO, Soprano.**  
**Mrs. KATHERINE NICHOLS, Contralto.**  
**Sig. EMILIO de GOGORZA, Baritone.**  
**Mr. FREDERIC MARTIN, Basso.**

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VIOLINIST

## Fermata.

Miss Cornelia Roosevelt Scovel, the concert soprano, was married Wednesday of last week at Florence, Italy, to Count Arturo Fabbrietti. Miss Scovel, who is a second cousin of President Roosevelt, made her New York debut as a singer at the Waldorf-Astoria last season. The bride is a daughter of Chevalier Scovel, an opera singer of some reputation abroad. The Scovels have lived in Florence many years.

The Mendelssohn Trio Club, of New York—Alexander Saslavsky, violin; Victor Sörlin, 'cello; Charles Gilbert Spross, piano—announce five concerts at the Hotel Majestic, Monday afternoon, December 14, January 11, February 8 and March 7 and 28.

Miss Jane Floyd Hume, pianist, and Miss Julia Hume, soprano, gave a piano and song recital Tuesday evening of last week, at the Manor Club, Pelham Manor, N. Y. The pianist played the Liszt E major Polonaise, a Rubinstein Barcarolle, Liszt's transcription of Schubert's serenade, "Hark, Hark, the Lark;" MacDowell's "Witches Dance," the Liszt Hungarian Rhapsodie, No. 12; a Chopin Nocturne and a waltz from Rubinstein's "Le Bal." The soprano sang a setting for "Under the Rose," by Kate Stella Burr; "When Celia Sings," by Frank Moir; "O Come with Me in the Summer Night," by Van der Stucken; the waltz song, from Gounod's "Romeo and Juliet;" some Scotch songs and an aria from Massenet's "Herodiade."

Tuesday of last week there arrived from Europe aboard the Kronprinz Wilhelm Mme. Milka Ternina, Aloys Burgstaller and Miss Edith Walker, singers, who came to join the Metropolitan Opera House forces.

Mrs. Frank Littlefield, chairman of the board of directors of the Harlem Philharmonic Society, takes a very active part in the work of the club. Mrs. Littlefield has her usual box for the concerts of the society given at the Waldorf-Astoria. As only artists of national reputation are engaged, the concerts rank as important artistic events.

Alfred Kastner, harpist, formerly professor of the Royal Hungarian Academy of Music in Budapest, will give a harp recital at the New York College of Music Monday afternoon, December 7. He will be assisted by Michael Banner, violinist, and Miss Bertha J. Kleman, pianist.

Mme. Berta Grosse-Thomason's Morristown class gave the November piano recital at the residence of Mrs. Herman Behr Monday afternoon, November 23. Ethel Waterbury played a Berceuse by Iljinsky. Gertrude Behr, a daughter of the hostess, performed "The Witches' Dance," by Schytte; Jennie G. Owen played a Nocturne by Karganoff, and Katherine H. Brooks a Nocturne by Chopin. Margaret Walsh played "Shepherd's Evening Song," by Heller, and the delightful hour was closed with a spirited performance of Schmitt's waltz, "A la Bien Aimée," by Marian Swords.

Mr. Delma-Heide, the Paris representative of THE MUSICAL COURIER, has been elected an active member of the American Art Association in that city. The Paris A. A. A. consists of painters, sculptors, architects, poets and musicians—masters and students of these arts.

The membership is divided into three classes, active, associate and sustaining, and numbers at present about 300.

Mme. Katharine Fisk's song recital, postponed Friday of last week, will be given tomorrow (Thursday) afternoon at Mendelssohn Hall.

Mrs. Charlotte Babcock and Dudley Buck, Jr., will give a musicale at their Carnegie Hall studio, Sunday afternoon, December 6.

Victor Harris, conductor of the Tuesday Morning Singing Class which meets in his studio, the Alpine, 55 West Thirty-third street, has arranged a most interesting program of work for the winter. The study of part songs and works by Elgar, Jensen, Chadwick, Brahms and others is of great benefit to the fifty or more ladies who compose this class, which has been in existence for six years. The class, which is really a choral club for women, began the season's work December 1, with a membership of fifty-four, of which fifteen are professionals and twelve or more pupils of Mr. Harris. In addition to the works already chosen special numbers are being composed for the class by Charles B. Hawley, Henry K. Hadley, George Chadwick and Victor Harris.

Saturday evening of last week Mme. Evans von Klenner entertained the Fortnightly Shakespeare Club at her studio-residence, 230 West Fifty-second street. The hostess sang a number of modern Italian songs, and other musical

selections were contributed by Miss Hortense Pohlman, Miss Wren Prentise, Miss Ethel Taylor, Miss Clara Sanders and Miss Lena Wade. Mme. Von Klenner has sent out cards for a series of "At Homes," the first Saturday of the month.

The boy choir of forty voices from the Metropolitan Opera House will assist Mrs. Helen Rhodes at her "Parsifal" lectures, to be given at the new Lyceum Theatre, Thursday and Friday afternoons, December 17 and 18.

"Synthetic Counterpoint," by A. J. Goodrich, is soon to be issued by subscription. This is one of Mr. Goodrich's most important new theories in which he discards all the harmonic examples of other works. A discursive synopsis of synthetic counterpoint recently appeared in THE MUSICAL COURIER.

Mrs. Spencer Turner Driggs gave an "At Home," with music, Wednesday afternoon of last week at her residence, 109 West Forty-seventh street. Mme. Flavie Van Den Hende, the 'cellist; William Bauer, pianist; Adolf Glose, pianist, and Miss Augusta Glose, in musical recitations, gave a charming program. Mme. Van Den Hende played "A Song Without Words," by Mendelssohn; a Scherzo, by Dunkler; "The Swan," by Saint-Saëns, and a Mazurka, by Parlow. Mr. Bauer played the Polonaise from Rubinstein's "Le Bal," and the Chopin Etude in F major, and he also performed the piano accompaniments for the 'cellist.

Miss Glose to her own accompaniments gave several of her inimitable recitations, and later her father accompanied for her musical sketch in which the singing actress impersonates a French vaudeville artist's attempt at English.

About fifty friends of the hostess enjoyed the delightful afternoon. Some of the guests were: Miss Hasbrook, Mrs. Robert Mero Kalloch, Mrs. H. Berger, Mrs. Glessner Buckingham Childs, Mrs. Robert I. Katz, Mrs. Edward H. White, Mme. Charlotte Maconda, Mrs. Frederick H. Hatzel, Miss Josephine V. De Lisle, Mrs. Michael Canfield, Mrs. Lorrin Ross Whitney, Miss Kreemer, Mrs. Eudora V. Morgan, Miss Gertrude K. Mehner, Miss Wehner, Mrs. William Geppert, Mrs. Marc A. Blumenberg, Miss Augusta Glose, Mr. Glose, Miss Helene B. Berger, Mrs. Chester G. Cutter, Mrs. Dr. Robert M. Kalloch, Mrs. Levi P. Lyon, Miss Knight, Mrs. Frederick A. Slate, Mrs. William H. Maginnis, Mrs. and Miss Frederick Whittaker, Mrs. J. Clark Thomas, Mrs. Joseph Clinton Cary, Mrs. Gilbert Ray Hawes, Mrs. Carl V. Lachmund, Mrs. Louise Russell Simons, Miss Emma Trapper, William Bauer, Mrs. Small, Mrs. A. Semon, Mrs. Howe.

W. A. Becker, the Cleveland pianist, and his friend W. Diehl, sailed for Europe Tuesday on the Kronprinz Wilhelm. Mr. Becker will give several recitals in Berlin and later in the season he intends to make some public appearances in New York and Boston.

The New York Trio Club—Miss Alvina Friend, pianist; Bernard Sinsheimer, violinist, and Paul Kéfer, violoncellist—will give two concerts in Carnegie Chamber Music Hall Monday evening December 7, and Wednesday evening, February 10.

Karl Feininger has decided to give three "musical evenings" this winter in Carnegie Chamber Music Hall. The first of these will take place Wednesday evening, December 9. Mr. Feininger will be assisted by Mrs. Feininger, pianist; Miss Grace Munson, contralto, and Edward Bromberg, basso.

The Otten-Schulz Trio has been formed, consisting of Miss Clara Otten, pianist; Miss Anna Otten, violinist, and Leo Schulz, 'cellist.

Friday evening of last week 200 students enrolled in the Philadelphia Choral Class, to be taught by Tali Esen Morgan. The class is to meet the same night each week at the Tabernacle M. E. Church. Among those enrolled the first evening were many music and day school teachers. The

second lesson, this Friday night, will again be free. At the end of the lesson the class will begin rehearsing Haydn's "Creation."

Good music is always heard at the meetings of the Woman's Press Club. Saturday afternoon, November 28, in addition to the ceremonies attending installation of officers, the program included piano solos by E. L. Thibault, bass solos by Edward Lankow, and mandolin solos by Mrs. Alice Kitchner; Mr. Lankow, "In These Sacred Halls," from Mozart's "Magic Flute," and "Rocked in the Cradle of the Deep," by Knight. Miss Irma Sprowl accompanied for Mr. Lankow. Mr. Thibault played a Chopin Prelude and Liszt's "Gnomes Reigen." The musical part of the afternoon was directed by Madame Von Klenner, the chairman of entertainment.

## NEW YORK SYMPHONY CONCERT

Carnegie Hall, Sunday Afternoon, November 29, 1903.

PROGRAM.

Symphony No. 3.....Brahms  
Concerto for Piano.....Grieg  
'Cello solos—  
Andante.....Molique  
Rondo.....Dvorak  
Variations on a Merry Theme.....G. Schumann

LARGE audience attended the second Sunday afternoon concert given by the New York Symphony Orchestra, and the quality of the music offered spoke well for the success of the rest of the series.

The New York Symphony Orchestra is to a large extent composed of the men who belonged to that organization at the height of its career some years ago, and although until this season no further concerts had been given, it was always the intention of the charter members (the orchestra is incorporated) to resume musical operations so soon as a suitable opportunity presented itself. This winter the time seemed ripe and the scheme was launched, with Daniel Frohman as the manager and Walter Damrosch as the conductor.

The Brahms symphony was an exceptionally good performance. The orchestra plays with smoothness, precision and splendid tonal balance. The first movement was particularly happy in point of refined dynamics and clean cut phrasing. The Allegretto, too, deserves special mention. In the New York Symphony Orchestra there is promise of great things to come. The nucleus is there, which could be quickened into an important factor of our local musical life by dint of frequent rehearsing and much performance in public.

The Variations by Georg Schumann were capitally done. All the humor, the mock lugubriousness, and the brilliancy of the score were exposed with finesse and buoyancy. The number should be given another early hearing in New York.

The star of the program was Mme. Bloomfield Zeisler, who gave of her best in the spirited and melodious Grieg Piano Concerto, a work that does not seem to age much with time. Madame Zeisler displayed all her wonted esprit, her customary skill of finger and breadth of musicianship, and the convincing temperament that always made her one of the most satisfactory pianists with orchestra. She has mellowed on the side of poetical expression, and her tone has acquired a nobler fullness. In the cadenza of the first movement this was especially apparent, and by subtle pedaling some exquisite color effects were produced. The finale could not have been done with greater verve or more inspiring rhythm. The climax was irresistible and brought to a broad and triumphant close what must be counted as the most significant piece of piano playing that Mme. Bloomfield Zeisler has yet vouchsafed her many admirers in this city. The applause was demonstrative, but in spite of a dozen recalls the artist could not be coaxed into an encore.

Leo Schultz played the 'cello solos with great taste and with a nicely modulated tone which showed to special advantage in the Molique number.

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## Philadelphia.

PHILADELPHIA, Pa., December 7, 1903.

**A**T the fourth concert and public rehearsal of the Philadelphia Orchestra, given on Saturday evening and Friday afternoon of last week, the program contained two selections new to Philadelphia—Von Reznicek's "Lustspiel" overture and Frank G. Cauffman's tone poem, "Salammbô."

Mme. Fannie Bloomfield Zeisler was the soloist of the concert and her interpretation of the Grieg Concerto in A minor lacked nothing of the brilliancy and power which this gifted pianist brings to her every essay in musical art. The Litolf Scherzo was played as only Madame Zeisler could play it, with engaging grace and amazing brilliancy of technic. There were many recalls, eliciting finally a Poldini fragment in response. Conductor Scheel read the Mozart symphony "Jupiter" with scholarly intelligence and true musicianly insight.

On Thursday evening of this week a concert will be given at the Drexel Institute by Wassili Leps, the organist, and Mme. Emma Suelke, soprano.

Gounod's beautiful cantata "Gallia" will be given in the Centenary M. E. Church on Thursday evening, December 10, by the chorus of the church, assisted by Mme. M. Hissem de Moss, of New York. The cantata will be preceded by a piano and song recital, during which Madame de Moss will render "With Verdure Clad" and "Inflamatus."

An organ recital was given in the auditorium of the Drexel Institute on Thanksgiving evening by George Alexander A. West. Miss Julia C. Planthoiz sang an aria from "The Messiah" and two contralto songs, "Wiegenlied," by Mozart, and "I'm Wearing Awa," by Foote.

The Matinee Musical, an organization interested in the furthering of the development of the musical life of this city, held its weekly meeting in the rooms of the Orpheus Club on last Tuesday afternoon, when a musical talk was delivered by Madame von Klenner. She has just returned to this country from St. Petersburg, where she has made a special study of Slavic music. She spoke on "The Evolution of the Teacher." Several songs were sung by Mrs. George Girling Poyer.

Mrs. Sarah McDonald Sheridan gave the last of her morning song recitals on Tuesday in the music room of the Acorn Club, singing a few German lieder and French songs. She confirmed the agreeable impression of her work that she made on the other two mornings. Marie Hoskins, a Philadelphia girl, who has been heard here very little, played several violin selections with taste. Miss Blair was at the piano.

Arthur Farwell, of Boston, who has made a special study of American music, with a view to the furthering of national composition, delivered a lecture recital in the New Century drawing room on last Wednesday afternoon. His subject was "The Music and Myth of the American Indian."

### The Michigan Conservatory.

**T**HE Michigan Conservatory of Music of Detroit has announced for the present season a series of six public concerts to be given by the members of the faculty, all of whom are eminent musicians, some of world wide reputations. The first of these concerts took place November 5 before a large and distinguished audience. These concerts are serious and brilliant musical events, given for the sake of producing the best in music by skillful interpreters. The following press notices speak for themselves:

To the enthusiastic applause of an audience that filled the Church of Our Father to the doors, the Michigan Conservatory of Music gave the first faculty concert of the season last night. The appearance of Director Alberto Jonas and his handsome wife, gowned beautifully, was the signal for quite a demonstration, increasing to an ovation at the conclusion of their opening numbers for two pianos. These two artists are thoroughly in sympathy with each other, and their combined playing is a delight and an opportunity to be eagerly sought by young students interested in the perfection of piano interpretation. Madame Jonas was presented with beautiful flowers and with her fellow artists was recalled again and again, though the rule of the conservatory against encores is strictly adhered to.

Maurice de Vries was in splendid voice and sang with that authority and finish that long since won him eminence, his rendition of the "L'Africaine" ballade being superb. Leo Altman, the violinist, played difficult compositions and Miss Martha Hohly proved a sympathetic and excellent accompanist.—Evening News, November 6, 1903.

Six hundred people made up an enthusiastic audience in the Church of Our Father last night, the occasion being the opening faculty concert of the Michigan Conservatory of Music. Heads of

the three chief departments of the institution presented a program well calculated to show their proficiency in musical interpretation, and nothing but the inflexible rule against encores prevented the stretching of the concert to unreasonable length. Mr. and Mrs. Jonas opened the program with a double number for two pianos, the "Romance and Variations," every line of which breathes its Norwegian composer Grieg. This was followed by five of Arensky's sketches, all well named but the first. The two directors of the conservatory are well suited to each other's style of playing, each serving to bring out the best of the other; their playing, as usual, was the signal for long and continued applause.

Leo Altman, the head of the violin department, played the tremendously difficult first movement of the Tchaikowsky Concerto in a manner that made people sit up. The peculiar rhythm and the capricious progressions make the number of almost inconceivable technical difficulty, but the soloist was equal to every occasion, and played thoroughly well. His "Airs Hongroise" (Ernst) later in the evening formed another bravura piece, with Mr. Altman triumphing at the end.

Maurice de Vries is too well known and too well liked an artist to make comment necessary. Last night he was in particularly good voice and sang charmingly the splendid aria from Massé's opera, "Galathea." His low notes were pleasingly full and resonant, and his voice was as flexible as ever. The Ballade from "L'Africaine," which formed the closing solo of Mr. de Vries, took the singer and the audience back to the stage. It was a splendid example of dramatic force and fire, judiciously confined to the limits of concert appearance. Miss Martha Hohly played her usual fine accompaniments, except in the second solo of Mr. Altman, where she seemed at a loss for a moment.—Detroit Free Press, November 6, 1903.

### EDWIN GRASSE.

**O**F Edwin Grasse's second appearance in a recital at Mendelssohn Hall, November 29, the daily papers spoke, in part, as follows, also translation from the German papers, which have not before appeared in these columns:

At his recital in Mendelssohn Hall last night Edwin Grasse heightened, broadened and deepened the impression made by him at his first concert in Carnegie Hall. There was still a great deal of alternate constraint and rude freedom in his tone production, but he disclosed real musicianship in his playing of Bach's Chaconne and a promise of something better than mere virtuosity in the Sonata of his own composition, which he played with Mrs. Hauser, the wife of his first instructor.—Tribune, New York, November 29, 1903.

The young violinist Edwin Grasse, who last week made so successful a debut in Carnegie Hall, gave a recital last evening in Mendelssohn Hall. He repeated the demonstration of his possession of most uncommon gifts and accomplishments, and added much thereto. His playing of Bach's Chaconne was an astounding performance—astounding in the strength of its portrayal. In César Thomson's elaboration of Handel's Passacaglia Grasse dumfounded his audience by his technical virtuosity, and in his performance of the slow movement of the Goldmark he displayed a large, beautiful and deeply expressive tone. In the César Franck Sonata it was plainly evident that he had both technically and intellectually mastered the entire work.—Translation from Staats-Zeitung, New York, November 29, 1903.

In Carnegie Hall last evening the young violinist Edwin Grasse was heard for the first time since his return from his recent studies and his concert work in Germany, and after last night's hearing the fact of his blindness may be eliminated from consideration. That he accomplishes such fabulous results with only his marvelous memory to aid him in acquiring the works that he plays is astounding, and in spite of his youth he is well on his way to win the palm of the absolute mastery of his art. Edwin Grasse is without doubt one of the most distinguished violinists who have been introduced here. His great talent is incontestable; his technic is perfect; his certainty in all positions absolute; his interpretations and phrasing bespeak a most sensitive intelligence and his bow work is impeccable. Particularly noteworthy is his complete sense of rhythm. His tone is healthy and strong.

Unfortunately, the violin played could not give all that the player required of it.—Translation from New Yorker Herold (German), New York, November 13, 1903.

The young violinist Edwin Grasse made his debut on Thursday in Carnegie Hall, after some years of study abroad, under César Thomson, in Brussels, and scored a most complete success. The mighty program which he played consisted of Bach's E major Concerto, D major Concerto of Brahms and the "Scottish Fantasia" of Bruch's. He accomplished this feat in a brilliant manner. He possesses an immaculate technic, an astounding certainty in double stopping, and in his interpretations he exhibits a deep feeling. His tone is of singing quality, but it could unfold itself far more beautifully had he but a violin like that of his colleague, Thibaud.—Translation from New Yorker Revue (German), November 13, 1903.

At Mendelssohn Hall last evening Edwin Grasse, the blind violinist, gave a recital with piano. His playing deepened the favorable impression made at an orchestral concert last week. The soloist was ably assisted at the piano by Miss Ethel Cave, of London.—Evening World, New York, November 20, 1903.

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

### Mrs. H. H. A. Beach.

June. Song.....Madame Shotwell-Piper, New York  
June. Song.....Miss Grace L. Brown, Atlanta, Ga.  
Take, Oh, Take Those Lips.....Miss Cora Deweese, Jacksonville, Fla.  
Away. Song.....Ill.  
For My Love. Song.....George Devoll, Boston, Mass.  
The Night Sea. Duet.....Mrs. Brown, Mrs. Hopper, Jacksonville, Ill.  
Canadian Boat Song.....George Devoll and E. Isham, Boston, Mass.  
Scottish Legend.....Carl Faelten, Boston, Mass.  
Gavotte Fantastique.....Carl Faelten, Boston, Mass.

### George W. Chadwick.

Bedouin Love Song.....M. W. Whitney, Jr., Baltimore, Md.  
Allah. Song.....Miss Edith Blake, New York  
Thou Art So Like a Flower. Song.....Miss G. L. Brown, Atlanta, Ga.  
The Danza. Song.....Mrs. Johnson, Jacksonville, Ill.

### Arthur Foote.

Irish Folksong.....Miss A. M. Wood, Peterboro, N. H.  
Love Me if I Live. Song.....Miss A. M. Wood, Peterboro, N. H.  
I'm Wearin' Awa'. Song.....Clifford Wiley, Rome, Ga.  
I'm Wearin' Awa'. Song.....Clifford Wiley, Lindale, Ga.  
Song from the Persian.....George Devoll and E. Isham, Boston, Mass.  
Pastorale, op. 29. Organ.....William C. Carl, New York

### Margaret Ruthven Lang.

Song in the Songless.....George Devoll, Boston, Mass.  
Irish Love Song.....Miss Louise Blish, Chicago, Ill.  
Irish Love Song.....Miss Anna M. Wood, Peterboro, N. H.  
Irish Love Song.....Miss F. M. Pace, Green Bay, Wis.  
Irish Love Song.....Percy Hemus, Brooklyn, New York  
Irish Love Song.....Frank Croxton, Chicago, Ill.  
The Hills o' Skye. Song.....Mrs. H. A. Hunt, Portland, Me.

### Harvey Worthington Loomis.

Love on the Sea. Duet.....G. Devoll and E. Isham, Boston, Mass.  
The Bonnie Piper's Tune. Duet.....G. Devoll and E. Isham, Boston

### Frank Lynes.

Sweetheart. Song.....Harry P. Cole, Cleveland, Ohio  
Sweetheart. Song.....Mrs. J. K. Cowen, Atlanta, Ga.  
Apparitions. Song.....Harry R. Naylor, Somerville, N. J.  
Apparitions. Song.....H. E. Goodhue, Chicago, Ill.  
If All the Pity and Love Untold. Song.....H. E. Goodhue, Chicago, Ill.  
If All the Pity and Love Untold. Song.....H. E. Goodhue, Detroit, Mich.  
The Star of Day. Song.....H. E. Goodhue, Detroit, Mich.  
The Star of Day. Song.....H. E. Goodhue, Chicago, Ill.  
Song of Life.....H. E. Goodhue, Chicago, Ill.  
Song of Life.....H. E. Goodhue, Detroit, Mich.  
Roses. Song.....H. E. Goodhue, Detroit, Mich.  
Roses. Song.....H. E. Goodhue, Chicago, Ill.  
Go Make Thy Garden Fair. Song.....H. E. Goodhue, Detroit, Mich.  
Go Make Thy Garden Fair. Song.....H. E. Goodhue, Detroit, Mich.  
So Live Today. Song.....H. E. Goodhue, Detroit, Mich.  
So Live Today. Song.....H. E. Goodhue, Chicago, Ill.  
A Summer's Wooing. Song.....L. O. Tyler, Atlanta, Ga.  
Melody. Song.....L. O. Tyler, Atlanta, Ga.  
Interpretation. Song.....L. O. Tyler, Atlanta, Ga.  
A Question. Song.....L. O. Tyler, Atlanta, Ga.  
Shadowtown. Song.....Mrs. Virginia Vasey, Jacksonville, Ill.

### Edward MacDowell.

Constancy. Song.....Kelley Cole, New York  
Merry Maiden Spring. Song.....Kelley Cole, New York  
Thy Beaming Eyes. Song.....L. O. Tyler, Atlanta, Ga.  
Thy Beaming Eyes. Song.....Miss Blanche Ullman, Fond du Lac, Wis.  
Thy Beaming Eyes. Song.....W. F. Bentley, Detroit, Mich.  
Cradle Hymn. Song.....George Devoll, Boston, Mass.  
To a Wild Rose, from op. 51. Piano.....Miss B. L. Warne, Philadelphia  
To a Water Lily, from op. 51. Piano.....Miss B. L. Warne, Philadelphia  
Will o' the Wisp, from op. 51. Piano.....Miss Beesley, Jacksonville, Ill.  
By a Meadow Brook, from op. 51. Piano.....Mrs. Adams, Jacksonville, Ill.

### Edna Rosalind Park.

My Jean. Song.....H. P. Cole, Cleveland, Ohio  
The Nightingale and the Rose. Song.....H. P. Cole, Cleveland, Ohio

### Charles P. Scott.

Robin Goodfellow. Song.....A. H. Swan, Boston, Mass.  
Robin Goodfellow. Song.....Wirt Phillips, Boston, Mass.  
Only a Ribbon. Song.....Mrs. L. M. Bartlett, Randolph, Mass.  
Only a Ribbon. Song.....A. H. Swan, Newport, R. I.  
Only a Ribbon. Song.....L. M. Bartlett, Boston, Mass.  
War Song of the Dare-Alls.....Harvard Quartet, Boston, Mass.  
The Cat With the Baritone Voice.....Harvard Quartet, New London, Conn.  
The Cat With the Baritone Voice.....Harvard Quartet, Concord, N. H.  
The Cat With the Baritone Voice.....Y. M. C. A. Glee Club, Boston, Mass.

### W. C. E. Seeboeck.

The White Rose. Song.....Justin Thatcher, Nashville, Tenn.  
The White Rose. Song.....Justin Thatcher, Chattanooga, Tenn.  
The White Rose. Song.....Miss Adra Marshall, Jersey City, N. J.  
To Phyllis. Song.....Miss Adra Marshall, Jersey City, N. J.  
To Phyllis. Song.....Mrs. Rita L. Schmidt, Chicago, Ill.  
Cherry Ripe. Song.....Mrs. Rita L. Schmidt, Chicago, Ill.  
Cherry Ripe. Song.....Miss Adra Marshall, Jersey City, N. J.  
The Passionate Shepherd. Song.....Mrs. Rita L. Schmidt, Chicago, Ill.



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GRAND HOTEL, BOULEVARD  
DES CAPUCINES, PARIS.  
November 19, 1903

**T**HE late Sibyl Sanderson's effects, which were sold during the past week at the Hotel Drouot in Paris, brought variously low and high prices—as things generally do on such occasions.

It was melancholy to see costly costumes, both for the house and the stage, which had been worn by the celebrated singer on many a happy occasion, passed from hand to hand and coldly scrutinized, only to be knocked down to some small bid of a paltry sum, at least in comparison with the prices that had doubtlessly been paid for them. Following are some of the few exceptions in prices realized: A velvet mantle brought 445 francs; two muslin dresses (robes de mousseline de soie), 335 francs; a lot of three others, 300 francs; a spangled costume (costume pailleté), 350 francs; an éventail de plumes, a fan of feathers, the handle of which was enriched with brilliants, reached the figure of 480 francs, while an umbrella, the handle embellished with garnets, was knocked down for 250 francs. The best bid of the first day's sale was offered for a table service of linen set off with lace (service de table en batiste de soie et dentelle), which mounted to 3,480 francs. Total sales of the first day amounted to 19,400 francs. On the second day the offerings consisted mostly of furs, the prices aggregating a total of 27,672 francs. A boléro of sable fur (boléro en zibeline) brought the sum of 2,300 francs; a cloak or coat of astrachan (paletot en astrakan), 1,055 francs; a sable muff (un manchon en zibeline) was adjudged to be worth 1,450 francs; a boa and muff of ermine, trimmed with lace, brought 700 francs; a robe of antique or ancient cloth (d'étoffe ancienne) scaled the height of 570 francs, while the mantle or "manteau du rôle d'Esclarmonde" went for 350 francs, and that of Juliette brought only 320 francs; two lap robes of guipure were valued at 900 francs and 800 francs respectively.

The last day closed with the sale of art furniture and the singer's musical library. A bed chamber set brought only 820 francs; a long chair in three parts, a "Directoire," was considered worth 175 francs, and a bergère Louis XVI went for 260 francs.

Sibyl Sanderson's vocal scores were warmly disputed, and brought relatively high prices.

Mme. Sarah Bernhardt will inaugurate this afternoon at her theatre the first of a series of "matinées littéraires," which will run through the season. The play chosen for today's performance is "Andromaque," in which Madame Bernhardt will represent Hermione.

Madame Réjane's refusal to rehearse the new play, "La Montansier," specially written for her, in which a famous actress of that name is the heroine, has produced considerable trouble at the Vaudeville Theatre. To this trouble much confusion has been added by Madame Réjane's disagreement with her husband, M. Porel, resulting in a petition and cross petition for divorce. By contract the actress is bound to give 100 performances at the Vaudeville, dating from the first night of "Antoinette Sabrier," the play now running. Madame Réjane is willing to fulfill her engagement, but announces her intention of completing her contract by appearing in a revival so as not to necessitate rehearsals. The new play, "La Montansier," was accepted, however, before M. and Madame Porel agreed to disagree and happens to be the work not of one but of three authors, all young dramatists, and correspondingly eager to come before the public. Hence the complications. Two of the authors declare they must have Madame Réjane in their title part, while the third believes in sticking to the Vaudeville, even if the actress leaves it. The trio is accordingly divided into two unequal camps, siding respectively with the estranged husband and wife.

Still further complications are now growing out of the fact that "La Montansier" was not finished when accepted, lacking a fourth and last act. One of the three authors retired to his studio and after some days reappeared with a fourth act complete and ready to be rehearsed. This M. Porel accepted and now has accordingly a finished version

of "La Montansier," which he wants to produce when a change of bills is required. The other two dramatists, however, on whom the third collaborator has thus stolen a march, are naturally furious, all the more so because they have not a fourth act ready, and talk of vetoing any performance by M. Porel of the first three acts, of which they are part authors. The third playwright, on the other hand, who may thus be left with only a fourth act to go upon, threatens that he will refuse to allow Madame Réjane to produce the first three acts at any theatre but the Vaudeville, which she, however, is determined to quit. His former fellow workers might rewrite the three acts in question together and add a fourth between them, while he could start afresh and lead up to his fourth with three other acts of his own invention; but then there would follow a fight over the copyright of title.

Madame Réjane's "high and conical" thumb, some chiromancers have pointed out, is the reason for her strong and determined character. Other signs in her hand show that her tendency is toward rapid action and that she is unwilling to ask advice. Nervous vivaciousness and a rather irritable and impatient temper not easily controlled, can be accounted for, by the prominent mounts on her palms. Great capacity for enthusiasm and a lively imagination can also be read in her hand. Though liable to passing fits of despondency, she has, as a rule, a strongly optimistic faith in the future. Here is a character delineation of the actress in a nutshell!

Isidore Philipp, the pianist, will appear at the Colonne concert next Sunday afternoon at the Théâtre du Châtelet. He will play Widor's Fantaisie for piano and orchestra. To be performed also for the first time at these concerts will be "Les Villes Maudites," a fragment from Max d'Ollone's lyrical drama, "Terre Promise."

Last Sunday's program at the Colonne concert embraced the following, under direction of Gabriel Pierné:

Overture, Le Roi Lear.....Berlioz  
Symphonic poem, Stenka-Razine.....Glazounow  
Concerto for violin, op. 42.....Gernsheim  
M. Lucien Capet, soloist.  
Prelude to L'Après-midi d'un Faune.....Debussy  
Symphony in D minor.....César Franck

The program for the Lamoureux concert conducted by Camille Chevillard last Sunday included:

Symphonie en mi-bémol.....Mozart  
Poème Symphonique, Hercule au jardin des Hespérides...H. Büsser  
Concerto for Strings and Hautbois.....Handel  
Prélude de l'Après-midi d'un Faune.....Debussy  
Symphonie Pathétique.....Tchaikowsky

The American Art Association in Paris had a highly interesting meeting at their clubrooms last Saturday evening when the annual elections took place. Three tickets were in the field, but the balloting was characterized by the decorous courtesy inseparable from the artistic life even when touched with politics.

Officers and committees chosen were as follows:  
Board of Governors (sustaining members)—John K. Gowdy, Charles F. Greene, W. S. Dalliba, James H.

Hyde, B. J. Shoninger, Sidney B. Veit, John Monroe, M. P. Peixotto and Francis E. Kimble; (active members) H. W. Faulkner, W. C. Brazington, H. M. Butler, Abbott Graves, J. Van Winkle, Leon Mielziner, F. C. Frieske and W. R. Macpherson.

Art Committee (painters)—F. C. Frieske (chairman), L. Walden, Alexander Harrison, Abbott Graves and Otto Gaensslen; (sculptors) Paul Bartlett and Hans Schuler; (architects) T. M. Carson and T. Hornung.

House Committee—W. C. Brazington (chairman), Otto Gaensslen, N. S. Goodsill, T. M. Carson and W. R. Macpherson.

Entertainment Committee—H. M. Butler (chairman).  
Library Committee—The Rev. Dr. J. Van Winkle (chairman).

Information Committee—C. B. Bigelow (chairman).  
Membership Committee—Abbott Graves (chairman).  
Visiting Committee—The Rev. S. W. Black (chairman).  
Historian—G. W. Vorse.

Edwin Lord Weeks, the great American painter, who died here Monday evening last (November 16), was laid to rest this morning at the Billancourt Cemetery. Funeral services in his memory were held at the American Church in the Rue de Berri. The church was filled with friends of the artist, and the entire ceremony constituted an appropriate tribute to the character of one who had occupied a place of honor in his profession and of high esteem among his acquaintances. The Rev. Dr. Thurber referred with eloquence to the virtues of the deceased as an exponent of art, and a man of refinement and intelligence. The church choir sang "Lead, Kindly Light." Among the many beautiful floral tributes were wreaths sent by Mr. Weeks' associates of the Society of American Painters and the American Art Association. The artist leaves a sorrow stricken widow living in Paris.

Mr. Weeks was about fifty-five years old and was a native of Boston. It is thought that fevers contracted in India were responsible for the complications that finally resulted fatally. Deceased had studied at the Ecole des Beaux-Arts in Paris, in the studio of Gérôme, and later became a pupil of Bonnat. Mr. Weeks' specialty in painting was an Oriental subject, and his canvases depicting life in the East are known and prized in public and private galleries in Europe and America. His contribution last spring to the Salon of the Société des Artistes Français was a striking development of the "Thousand and One Nights."

As a writer Mr. Weeks possessed more than ordinary descriptive powers, the author seeming to obtain inspiration in words from the wealth of information and detail depicted in his paintings. Among his books may be cited "From the Black Sea Through Persia and India," "The Mountains of the Dauphiné" and "Impressions of an Alpinist"; also a treatise on Moorish art and architecture.

M. Emile Zola during his lifetime had constructed a small pavilion on the island near the Villa de Medan, which he arranged as a museum. Later, when he died, the various curios, objects of art and manuscripts were brought back to Paris. This fact was not generally known, however, and last night the pavilion was forcibly entered by burglars, who, of course, secured nothing of great value. Madame Zola, who is now in Rome, was immediately notified of the incident.

Mlle. Martini, the teacher of dramatic action, gave a delightful "afternoon musicale" from 4 to 6 today at her home. These fortnightly auditions are given by Mlle. Martini for the benefit of pupils studying mise-en-scène with her, though they may be pupils in singing of various teachers. Today's program, as will be seen below, included airs, duets and trios from several operas, which was enhanced through the contribution of some violin selections, splendidly performed by Miss Marie Nichols, an interesting young American lady, who has studied in Boston, Berlin and Paris. Her playing was characterized by pure in-



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tonation and clean technic. Mrs. Wilfred A. French accompanied the violinist sympathetically at the piano. Here is the program:

Duo, Roi d'Ys.....Lalo  
Air, Hernani.....Verdi  
Air et duo, Mireille.....Gounod  
Air, Largo.....Handel  
Air (Finale), Lohengrin.....Wagner  
Airs et duo, Lakmé.....Delibes  
Prison Scene, Troubadour.....Verdi  
Air et duo, Paul et Virginie.....Massé  
Air, Comme la Nuit (Still wie die Nacht).....Bohm  
Air, Henry VIII.....Saint-Saëns  
Trio, Faust.....Gounod

At the International Lyric Theatre (Teatro Lirico Internazionale), Milan, Italy, the first representation of "Histoire d'Amour," or "Storia d'Amore," a lyric comedy in three acts by Paul Milliet, with music by M. Samara, has just been given.

Samara is a young composer who received his musical education at the Paris Conservatoire, and he is said to have clothed this beautiful love story with excellent music. The performance, too, is reported as having been very good.

Among visitors to THE MUSICAL COURIER office this week I wish to mention Wilfred A. French, an enthusiastic music lover from Boston, and Signora Melina, the Sicilian portrait painter, now residing in Paris.

DELMA-HEIDE.

## CONNECTICUT NOTES.

NEW HAVEN, November 25, 1903.

**L**AST week the New Haven Symphony Orchestra gave the first of a series of five concerts in the new Woolsey Hall, which building is one of the recent acquisitions of Yale University, the audience being the largest the Symphony has yet enjoyed, there having been nearly 3,000 present.

Prof. H. W. Parker has wrought remarkable improvement with his band, especially the last year, and we now feel that we rank among the foremost resident orchestras in the country.

In Woolsey Hall is located the superb Newberry organ, and the program included the Rheinberger Concerto for organ and orchestra, Prof. Harry B. Jepson being the soloist.

Miss Anita Rio, the vocalist of the afternoon, sustained her former excellent reputation, and sang Charpentier's aria from "Louise" and a group of songs to the demonstrative approval of the large audience.

Harold Bauer has been engaged for the next concert, December 10.

The once famous Gounod Society, which flourished for so many years under the able direction of Signor Agrimonte, is now a thing of the past. From it has emerged the New Haven Oratorio Society, with a membership of some 300 carefully selected voices. Professor Parker will conduct, the rehearsals will be held in College Street Hall, performances will be given in Woolsey Hall and the New Haven Symphony Orchestra will accompany the singers. The New Haven Oratorio Society is now practically under the guidance and protection of the university, and the present arrangement puts the organization on a strong financial basis.

Miss Belle Manross Sigourney, violinist; E. A. Parsons, pianist; Miss Helen G. Williams, contralto, and Harry Whittaker, accompanist, gave an excellent concert at Harmonie Hall last week.

An excellent violin recital was given by the pupils of Franz Milcke at Fay Auditorium Tuesday. The participants were Mrs. William H. Miller, Miss Hildegard Brandegee, Miss Phelps, Miss Wood, Herman Zahnleiter, Master Bennie Posner and Morris Fine.

The Boston Symphony concert in Hartford Monday night was the first of three to be given there this season. Harold Bauer was the soloist and played Tchaikowsky's Concerto in B-flat, which proved to be one of the most remarkable and finished performances ever heard here. He certainly ranks among the greatest exponents of piano playing of the time. The program also included Glazounoff's Symphony in E flat, heard for the first time in Hartford.

ERZÄHLER.

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## MADAME ZEISLER IN MINNEAPOLIS.

**M**ME. FANNIE BLOOMFIELD ZEISLER'S recital in Minneapolis last week was the first important musical event of the season in that progressive Northwestern city. From the appended reports it is evident that the critics were as enthusiastic as the audience:

The First Baptist Church was filled to the utmost limit last evening by an enthusiastic body of music lovers to hear Mrs. Fannie Bloomfield Zeisler. No other pianist before the public today has power to attract such audiences in Minneapolis as Mrs. Zeisler, and her yearly recitals are not only looked forward to with delight, but are regarded by the students as educational in the highest degree.

Last evening the great pianist was in superb form and played her program magnificently from beginning to end. Minneapolis public is already so familiar with Madame Zeisler's wonderful piano playing that it is hardly necessary to go into details of her great gifts.

Beyond the brilliant technic of the virtuoso, Madame Zeisler has the heart of a musician, the insight, the intellectual and emotional grasp of music's deepest meaning and the rare power to reveal all that she feels to the listeners. Madame Zeisler's playing has lost none of that elusive, subtle charm so characteristic, and so impossible to describe, but last evening she seemed to have gained in physical strength and she played with remarkable breadth and power as well as brilliancy.

Her touch was always musical and sometimes like velvet. The melodies under her touch fairly sing and her shading is beautiful in its variety of color. Her fingers are wonderfully flexible and her staccato, like flashes of light, are marvelous.

The Bach Toccata and Fugue in D minor, transcribed for piano by Tausig, she gave in masterly style, broad and noble. Beautiful, indeed, was her interpretation of Chopin's Sonata, op. 58; "Valse Caprice," by Schubert-Liszt, she played with delightful rhythm and grace.

"At the Spring," by Joseffy, showed the lightness, the fairylike quality of her finger work, and she repeated it in response to the enthusiasm of the audience. The Andante Finale, from Donizetti's "Lucia," arranged for left hand only, by Leschetizky, was a remarkable exhibition of the control the pianist has of her left hand.

Madame Zeisler has the fire necessary for Moszkowski, and her performance of this composer aroused the warmest of enthusiasm, especially so the "Caprice Espagnol," which she gave with wonderful verve and brilliancy. A Chopin Nocturne was one of her encores.

It is expected now that Madame Zeisler will return again next year under the auspices of the Teachers' Club.—The Minneapolis Times, November 17, 1903.

It is a rare treat to hear so thoroughly satisfactory an artist as Fannie Bloomfield Zeisler. Last night's piano recital, given at the First Baptist Church, more than sustained the brilliant reputation which Mrs. Zeisler has achieved. Her playing was characterized, as on former occasions, by a perfection of technic, an intellectual grasp of the musical thought of the composer and an artistic finish which all combined to make the entire recital the triumph it undoubtedly was.

Mrs. Zeisler's intense and striking personality is a large and important factor in her work. She is no automaton or merely mechanical player. She has clearly defined conceptions and into the interpretations of these conceptions she throws her strong personality with such effect that critical musicians are often compelled to say that her work is more than mere interpretation of the composer's thought; it is the creation of new thought. However that may be, Mrs. Zeisler holds by sovereign right her position as one of the very elect.

The program last evening was an elaborate one, opening with the Bach Toccata and Fugue in D minor. Mrs. Zeisler's playing of this number was simply colossal. The Chopin Sonata, op. 58, is seldom heard, and while it lacks that unification apparent in many of the works of other great masters it seems saner than many of Chopin's more sensuous compositions, and was finely played.

The Schubert "Valse Caprice," No. 6, transcribed by Liszt, was heartily encored, as was Joseffy's "At the Spring." This latter was delightfully accented throughout and both numbers were repeated. Leschetizky's transcription of the finale from "Lucia," for the left hand alone, was a wonderful exhibition of Mrs. Zeisler's technic and was made very effective by her intelligently fine use of the pedals. The Moszkowski "Caprice Espagnol," op. 37, which was played last year, was repeated last evening by request and closed the program.

The Teachers' Club is to be congratulated upon again bringing Mrs. Zeisler to Minneapolis, and its judgment was thoroughly endorsed by the magnificent audience which completely filled the Auditorium and showed its intense appreciation of the artist's work.—The Minneapolis Journal, November 17, 1903.

Mrs. Fannie Bloomfield Zeisler gave a piano recital last evening in the regular course of the Teachers' Club concert season. The audience was, as usual, large and appreciative, and overflowed with enthusiasm for Mrs. Zeisler.

The program comprised three numbers by Moszkowski, with Bach, Chopin, Schubert, Dvorák and Joseffy.

Donizetti's Andante Finale, from the opera "Lucia," as arranged

for the left hand by Leschetizky, was one of the best numbers on an excellently arranged program.

It were vain to endeavor to describe the playing of Mrs. Zeisler, the atmosphere with which she surrounds herself and into which she leads her listeners, speaks for itself, and of Mrs. Zeisler there is only to be said that she is an artist of highest order.

The Moszkowski numbers that filled the last of the program seemed to find most favor.

In the Chopin number, Sonata, op. 58, the Finale, Mrs. Zeisler played with a technical beauty combined with dramatic reading that brought each note in clear and perfect tone with a smoothness and finish that was wonderful.

The power of the woman, combined with the power of the artist, to play through so difficult a program is marvelous in itself, and when played with such perfection of harmony and tone pictures so rarely colored makes a most agreeable and complete whole.—The Minneapolis Tribune, November 17, 1903.

## Obituary.

Charles Dupee Blake.

**C**HARLES DUPEE BLAKE, the composer of "Marguerite," "Rock-a-Bye, Baby" and other popular songs and piano music, died at his home in Brookline, Mass., Monday, November 23. He was fifty-seven years old.

Jules Levy.

The well known and popular cornetist Jules Levy died at his home, 3200 Indiana avenue, Chicago, on Saturday, November 28, of apoplexy. The daily press has some stereotyped obituary notices of the musician, but many of the items are conflicting and are not true. He was born in London in 1838, and he was not the son of a poor cabinet maker. He was the son of a Jewish vendor in Whitechapel, and the family was musical in the usual sense of that word when applied to people who are not educated musically. He did not show any love for the cornet at the age of three, as the papers say, for the reason that he was then still in his swaddling clothes and did not know the difference between a cornet and the Pianola, and could have had no preference whatever for any musical instrument except probably his own voice. He studied the cornet for some time under Alfred Mellin, a conductor in the early music halls, where music of the better class was played; and he received more than six lessons and more than sixty lessons from Mellin and others. He came to the United States in 1866, not in support of Parepa Rosa, but as a member of a concert company in which she sang. Levy developed here in this country more than ever as a triple tongue cornet solo performer. He had a limited repertoire, but what he played was delivered in good, mellow tone, not the usual bugle blast of the average cornetist. He had musical feeling, and the English ballads which he played with variations became drawing features in popular concerts. Personally, he was an attractive figure on the concert platform, especially in popular events, and taken up by the late Patrick Gilmore, the bandmaster, he for many years was an interesting soloist in all kinds of festivals, exposition performances and popular musical events.

Levy had a brother who was an orchestral leader in Dublin, but besides that also a remarkable violinist. Unlike Jules this brother was very slim and cadaverous, and he conceived the idea of appearing in imitation of Paganini. He played publicly and usually on a stage of a theatre in a forest or wood scene, and in the dark or gloaming he would suddenly appear before the public dressed in black as Paganini, and he was called Paganini Redivivus. As he played many of the compositions of Paganini with fair and acceptable delivery, he drew large audiences, and for a time there was a mystery surrounding it, many people really believing it was the ghost of Paganini that had been impressed as a solo performer, like his original.

Of late years Jules Levy became an employee of a cornet factory, in which he tested instruments, and that was his occupation at the time he died in Chicago. He was of irascible temperament and hard to get on with in his business; but, after all, good natured and kind in his disposition and very liberal and generous to the poor.

## PORTRAITS OF

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## Boston Symphony Orchestra.

Sixth Concert—Review by Philip Hale in the Boston Herald.



THE program of the sixth concert of the Boston Symphony Orchestra, in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to Fidelio.....Beethoven  
Fantasia on Scottish Airs for violin.....Bruch  
Symphony in D minor.....Dohnanyi  
(First time in this country.)

Dohnanyi's Symphony in D minor was not his first. When he was nineteen years old—he was born in 1877—he wrote a symphony in F which took a prize offered by the King of Hungary for the best work by Hungarian composers. This symphony was performed at Budapest, but we know of no other performance. The Symphony in D minor was performed for the first time at Budapest on January 7, 1903, and since then it has been played at Vienna and Berlin.

The composer has been eminently serious from his youth up. His father, a professor of mathematics and physics at Pressburg, found amusement in playing the 'cello, an instrument favored by many physicians, possibly because, as Walt Whitman said: "It is the voice of the young man's complaint." The father was unwilling to exploit the boy, who, they say, "showed unmistakable musical instincts before he was three years old," but it is well to remember that there are legends as well as vampires in Hungary. The boy began to compose, at least to scrawl notes on music paper, when he was seven years old, and a little later he wrote pieces for violin and piano, which were correct in harmony and form; so says the passionate biographer. When Ernst was twelve years old he wrote 'cello sonatas, string quartets and other chamber music, and when he was thirteen he played a piano quartet by Brahms in public, which Messrs. Runciman and Blackburn would characterize as a depraved proceeding.

Ernst became an ardent admirer of Brahms and went to work to write a Brahmsian piano quartet and string sextet. And then his father thought the boy should enter the university and study philosophy—so that he might enter more fully into the spirit of Brahms. The boy, like Hercules, was wooed then by virtue and vice; he decided to be a musician; he left the University of Budapest to study the more zealously composition under one Hans Koessler, who is known in Boston as the composer of a singularly lugubrious, pedantic and dull set of "Symphonic Variations," in memory of Johannes Brahms (played here in 1902), variations which were intended to portray Brahms mentally, physically and socially. And at last Brahms himself became interested in Dohnanyi.

Dohnanyi has visited Boston as a pianist and a composer, and he was then eminently serious, a pianist to be respected even when his playing was massive and concrete rather than sympathetic and emotional.

It will thus be seen that heredity, nationality, early surroundings and the influence of Brahms have all entered into the mind of this composer, and the Symphony in D minor may perhaps be the more easily explained. The work is a curious mixture of severe thought and of vague wandering; of precise and carefully considered expression and of rhapsodic utterance; of the dryness of one delighting in squares, cubes, powers and logarithms, and of the quasi barbaric joy in striking rhythm, jingle and color.

Like an election torch procession, the symphony is a good hour in passing a certain point. It is long and thick rather than broad and deep.

The themes for the most part are not distinguished, and the chief interest is in the contrapuntal treatment and in the grouping of tonal masses. It is only fair to add that the themes are not always favorably announced. Take the song theme, for instance, of the first movement; on its first appearance it is almost smothered by the drab orchestration; there is no contrast, there is no background; the whole is a blur. Yet this theme when it appears afterward

has a certain suavity and grace, although it is neither individual nor striking.

The second movement is largely rhapsodic, yet here the composer is not wholly successful in establishing the appropriate mood. He at times appears as though he were a denationalized Hungarian trying to escape from the old traditions, and yet irresistibly drawn back to them. There are frequent hints at melodic and rhythmic desire for the fatherland; there are the cadenzas that would fain remind the hearer of the Zimbalon, but the movement, in spite of occasionally free episodes, gives one the feeling of the composer's self imposed restraint, of a substitution of that which has been inculcated and acquired for that which was natural and spontaneous.

But it is not necessary to speak of each movement—and there are five of them. It may be said that the Scherzo, in spite of its glitter and jingle, is barren of ideas, and any young composer who for the finale of such a long work chooses the form of theme and variations and fugue surely can have no sense of humor. And so we come back to the original proposition: Mr. Dohnanyi is an eminently serious person. He has studied, he has mastered many things in his calling as a composer; he is unacquainted with the value of reserve, of reticence. He has so much to say, and yet so much is hardly worth saying, and so much of this is said pontifically. It would be vain to deny the charm of a little oasis here and there, just as it would be absurd to deny the mechanical talent of the composer. But there is no lofty flight of imagination, there is no continuous line of beauty, there are no great native moments. The emotional quality is slight, and the austerity is dry, not noble. The passion is that of the pedagogue who is excited in the solving of a problem. A crude and even coarse burst of genuine feeling would be welcome as a present delight and a promise for the future.

Alexander Z. Birnbaum, a new violinist of the orchestra, made his first appearance as a soloist in this country. Mr. Birnbaum was born in the fair land of Poland, which, as Thaddeus in Balfe's opera assures us, was once "ploughed by the hoof of the ruthless invader with might." The seed then sown produced a crop of violinists and pianists. But Mr. Birnbaum has not the qualities we associate with a Polish or a Russian virtuoso. He played Bruch's Fantasia on Scotch Airs, which is always interesting, for it affords an opportunity of guessing at the names of the tunes which Bruch has twisted for his purpose. Yet this same piece also gives opportunity for a display of the virtuoso's art. The performance of Mr. Birnbaum cannot be highly praised; indeed, it was generally mediocre and occasionally worse than that. His tone was thin, and, without any discussion of his mechanism, it may be said that his interpretation had little diversity of expression and was too often spineless. He was heartily applauded.

The overture to "Fidelio" was finely played, and Mr. Gericke took infinite pains with the performance of the symphony.

### Lawson Sings "Stabat Mater."

AT the South Church standing room was at a premium at the Sunday afternoon service, when Rossini's celebrated work was given. Dr. Franklin Lawson, the tenor, sang "Cujus Animam" with fine fervor, sounding forth the high A's with dramatic effect. In the cadenza he went up to high D flat, which he sang, not with the usual falsetto of the tenor, but in a ringing chest tone which was remarkable. In the evening of the same day he was tenor soloist for the performance of Mendelssohn's "Hymn of Praise" at St. George's P. E. Church, under the direction of E. B. Kinney, Jr.

## MINNEAPOLIS.

MINNEAPOLIS, Minn., November 27, 1903.

THE pupils of Mrs. Florence Parks and Miss Blanche Strong will give a recital in Stanley Hall Tuesday evening. Those who will take part in the program will be Misses Wilma Morrill, Eleanor Huckman, Louise Johnson, Marjorie Lovejoy, Josephine Bear, Cora Daniels, Adeline Kiene, Elizabeth Gilbert, Mrs. Levalley, Joe Brown, Will O'Keefe, Melvin Cole, Andrew Johnson.

Miss Blanche Strong entertained at her home on Nicollet avenue for Mrs. Willard S. Bracken, of Chicago, Friday evening. Mrs. Bracken is soloist for the Thomas Orchestra.

The Minneapolis Symphony Orchestra will give its second concert Tuesday evening, December 1, at the International Auditorium, with Harold Bauer, the great pianist, as soloist. The concert will be an unusual event in presenting the opportunity to hear a piano concerto with an orchestra. Mr. Oberholfer, director, will present among other numbers on the program the "Tannhäuser" overture, Dvorák's "New World Symphony" and a military march by Elgar.

The Theodore Thomas Orchestra, under the direction of Frederic A. Stock, gave two concerts at the Wesley Church before a large and enthusiastic audience. Mr. Thomas does not accompany the orchestra outside of Chicago, and Mr. Stock, the assistant conductor, directed the concerts in Minneapolis. Mr. Stock is a musician and conductor of much ability. Beethoven's great symphony, No. 5 in C minor, was the principal number on the Wednesday evening program. The music is grand and noble throughout, and the orchestra played it beautifully, with great breadth and beauty of expression. The "Allegretto Scherzando" movement from Svendsen's Symphony, No. 1, was given in a delightful manner. The orchestra gave its best work of the evening in Liszt's symphonic poem, "Les Preludes." The beautiful themes were fairly sung and the orchestra brought out the dramatic spirit and passion with great power.

Leopold Kramer, the concertmeister, is an artist, and won his audience completely. His technic is good and his tone beautiful, and he plays with great brilliancy. He played Mozart's Concerto for violin in a very able manner. Mr. Kramer was obliged to respond to an encore. Brahms' Symphony No. 4, E minor, op. 98, was played magnificently by the orchestra. The tonal quality, balance, smoothness and the finish of the orchestra are beautiful.

Mrs. Willard S. Bracken, of Chicago, was soloist. She has a voice of sweet quality. She sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," and "Sea Pictures" by Edward Elgar. The orchestral accompaniments were beautifully played. Bruno Steindel, the 'cellist, played Haydn's concerto superbly and with great technical effect. Mr. Steindel was accompanied beautifully by the orchestra. Many thanks are due O. B. Babcock, under whose direction the concerts were given in Minneapolis, for the pleasure and treat all music lovers enjoyed in hearing once again the famous Thomas Orchestra.

Miss Clara Williams, under the auspices of the Schumann Club, will sing at a concert Monday, November 30, in Fergus Falls. Harry George and Franklyn Krieger, of St. Paul, will also assist in the program.

C. H. SAVAGE.

### Return of Birdice Blye.

THE well known pianist Birdice Blye, who has not appeared in public for some time, has just returned to New York, and will be heard during the season. Madame Blye will undoubtedly make a strong impression when heard, as she is exceptionally well equipped and is a profound student of the piano.

## THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Krelinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinckley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behne, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scène and necessary properties. Mr. HABELMANN can be seen by appointment only.

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Throughout the resonant quality of his voice was demonstrated, and the music could hardly have been delivered with more effect. The long and exacting monologues were sustained with wonderful power and expression.—Bristol Daily Mercury, April, 1903.

Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

### "ELIJAH,"

Mr. William Green, the tenor soloist, gave "If With All Your Hearts" in a manner which we have seldom heard equaled.—Bristol Echo, October 8, 1902.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

Sole Direction: N. VERT, 9 East Seventeenth St., NEW YORK.



## MILWAUKEE.

MILWAUKEE, November 28, 1903.

**D**URING the week we have had the extremely good fortune of hearing the famous pianists Mrs. Fannie Bloomfield Zeisler and Miss Adele Aus der Ohe. Though coming on succeeding evenings, each drew a good house, and each in her own manner and way scored a signal triumph.

Madame Zeisler appeared under the auspices of the A Capella Chor in their 340th concert. Their new leader of last year, Franz Salbach, has, to judge by the truly beautiful rendering of the Mozart "Ave verum corpus," by far the best performance of the evening, brought the A Capella to a higher and more promising degree of excellence than the work of last year showed. He has the chorus well in hand, and gives undoubted evidence of high artistic ideals in his work, and must be given credit for that. Time and practice and the addition, especially in the male chorus, of better material will make these ideals nearer of attainment. The accompaniment to Thuille's "Traumsommer-nacht," on the harp by Mrs. Florence B. Hopkins, on the violin by Miss Pearle Brice, were well rendered but hardly added to the effect of the composition as a whole, voices and instrument not being at all times in accord.

Madame Zeisler is a truly remarkable pianist, winning her audience now by the utmost delicacy and nicety of rendering, as in the Henselt etude and Joseffy's "At the Spring"; now by noise and tumult, as in the "Marche Militaire," and now by the irresistible sweep and sway of passion, as in the glorious rendering of the finale of the seldom heard Chopin Sonata, op. 58, in which she won her greatest triumph of the evening. For encores she played the Schubert-Liszt "Hark, Hark the Lark," Poldini's "Poupée Valsante"—so delicately rendered that it sounded as though it were being played by a real, live wax doll on a doll piano far away in the nursery somewhere—Joseffy's "At the Spring" and "A la bien-aimée," by Schubert.

Adele Aus der Ohe won an equal triumph on the evening following. Her source of power outside of her astounding technic lies in the perfect beauty and artistic correctness of her interpretation of the composer, in the intimacy at times of her appeal, the fullness and warmth of tone, and, crowning all and pervading all, the simple, modest, but none the less impressive dignity of the woman herself. As an artist she is distinctively a musician's pianist, of the classic rather than the romantic school of interpretation, a grand, noble artist and woman, a true exponent of her great teacher Liszt.

In accordance with the plan of introducing at each ballad concert some artist of promise still unknown, Mrs. Nash at this concert presented Miss Elizabeth Pickert, of Chicago, a lyric soprano of remarkably clear and beautiful voice and pleasing presence, who won, for a first appearance, a very gratifying and encouraging success—a success that becomes truly remarkable when it is considered that Miss Pickert is but nineteen years of age and that this was practically her first public appearance. There must surely be a great future in store for this young singer, and we shall follow her career, now so promising, with expectant interest.

Worthy of special mention in these ballad concerts because of its pleasing unusualness is the artistic setting given by the beautiful floral decorations of stage and boxes—an innovation well worthy of emulation.

At the next ballad concert, February 16, Madame Schumann-Heink will sing.

Judging from the elaborateness and completeness of the plans, now far under way, for the twenty-first Saengerfest of the Saengerbund des Nordwestens, to take place here July 28 to 31 of next year, this festival will eclipse any other in the history of the Bund. The officers, consisting of Fest President John W. Suetterle, Bundes President Charles Richter and Corresponding Secretary Oscar Schumacher, are perhaps the most energetic and self sacrificing set of officers the Bund has ever had, and are sparing neither effort nor expense toward making the festival a

success. There will be 3,000 singers here, and a fund of between \$30,000 and \$50,000 has been placed at the disposal of the officers of the Fest. Theodore Thomas will himself be here to conduct an orchestra of 110 men, seventy of his own and forty Milwaukee musicians. Theodore Kelbe will be director of the mass choruses, Daniel Protheroe and Eugene Luenig of the festival chorus for Milwaukee. There will also be a children's chorus of 3,000 voices, directed by Max Griebisch. The Twenty-first Saengerfest Song Book, bearing the imprint of Kaun & Bluemel, Milwaukee publishers, has been issued, containing fifteen songs; also a volume of the children's choruses to be sung. All in all a great song festival is promised.

Hans Bruening and W. Leonard Jaffé give a sonata recital at Mozart Hall December 3.

Two pupils' recitals were given last Saturday afternoon and evening at Mozart Hall by the Wisconsin College of Music, and two will be given Saturday, December 12, by the Wisconsin Conservatory.

W. H. Williamson will begin his series of ten lectures on "The History of Music" at the conservatory this coming Monday, the 30th. E. A. S.

## Music Lessons by Mail.

**M**USIC teachers all over the country are taking up the course of lessons in sight reading and musical theory as taught by Tali Esen Morgan through the International Correspondence School of Music, of 18 West Nineteenth street, New York.

Teachers are also forming round table classes of their own pupils for the purpose of jointly studying these lessons by correspondence, and all are reporting the greatest success, musically and socially.

It is quite true that in the past the teaching of the fundamental principles of music has been sadly neglected by teachers, and in this day there is no excuse for any singer or instrumentalist not to be able to read music at sight and to be able to pass a creditable examination in at least the primary grades.

It was to meet this great want that the International Correspondence School of Music was incorporated, and its wonderful work during the past three years has fully demonstrated the wisdom of the step.

There is hardly a town or village in the nation where successful students of this school cannot be found. Mr. Morgan has pupils also in India, China, New Zealand, Cuba, the Philippines, and a number of sailors on board the American war vessels. The written work of these students comes to Mr. Morgan and his assistants each week. It is examined, corrected, and then returned. A careful record is kept of the progress made by each pupil.

## Maud Powell Criticisms.

**MAUD POWELL**, who is to play in America again this winter, has been heard practically throughout the artistic world since her last visit here, three years ago.

Some recent criticisms follow:

The highest pitch in the evening's enthusiasm was reserved for Miss Powell's voice.—Dresdner Zeitung.

A beautiful tone and a splendid technic. She was received with a storm of applause.—Dresden Deutsche Wacht.

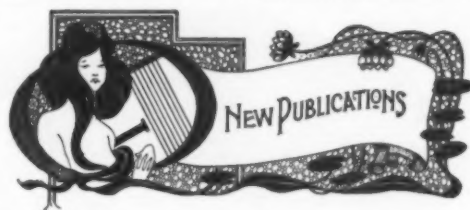
Miss Powell stands on the highest artistic plane, possessing a brilliant technic, true artistic feeling and the magnetic power to arouse enthusiasm in her auditors.—Hamburger Nachrichten.

A full, beautiful tone, exquisite style and a heavenly violin.—Copenhagen Tidende.

The artistic pinnacle of the whole evening's programs.—Copenhagen Middagsposten.

Miss Powell brought us very near the artistic holy of holies by her beautiful violin playing. She brought to her work a perfect technic and a ripe and complete musical understanding.—St. Petersburg Herald.

She held her listeners as if enchained—a marvelous talent and a magnetic personality.—Petersburgskaya Vedomosti.



**Four Songs With Piano**—Ch. M. Loeffler (op. 10). G. Schirmer, New York.

This set of songs has also been published in Paris, London and Leipzig. The text consists of four poems by Gustav Kahn. If there is any man in this country who can write interesting music; in fact if there is any interesting musical author it is Mr. Loeffler, who formerly occupied an important post on the Boston Symphony Orchestra, and whose works frequently were played by that organization. The chief gifts of this original musical genius are novelty in design and unique structural development following it; and in addition to this Mr. Loeffler has the gift of a modern melodic expansion, with the resultant breadth of phrase. These four songs are also written for the voice, a fact which is strangely lacking with many great composers. Mr. Loeffler's songs are singable songs, and yet notwithstanding this control over vocal technic they come within the range of the modern developed Lied. Some beautiful piano effects are contained in the accompaniment, and we recommend them for careful study and pleasure.

## The Brooklyn Temple Choir.

**A**T the jubilee anniversary, a great mass meeting held last Sunday evening at the Academy of Music in commemoration of the semi-centennial of the Brooklyn Young Men's Christian Association, some 200 of the Baptist Temple choir and orchestra, conducted by Edward Morris Bowman, led the music and contributed special selections. The meeting was presided over by Mayor Low, and some of Brooklyn's most distinguished speakers were present.

The orchestra played as a prelude the Andante from Haydn's "Surprise" Symphony, and the great choir, with orchestral accompaniment, sang "Unfold Ye Portals," from Gounod's "Redemption," and the "Alleluia," from Beethoven's "Mount of Olives." So spirited was the rendering of these two fine choruses that despite the fact that the meeting was of the character of a religious service hearty applause broke spontaneously from the audience at the conclusion of each. At the end of the service Mayor Low was overheard to heartily congratulate Mr. Bowman on "the magnificent music" furnished by his choir and orchestra. Like complimentary remarks were made by Commissioner Redfield, an old oratorio singer, and many others. The singing of the hymns by the great audience inspired by the great musical forces on the stage, under Mr. Bowman's direction, was a thing in the nature of congregational singing to be remembered.

## Weyman Piano Recital.

**WESLEY WEYMAN**, the pianist, announces a piano recital at Mendelssohn Hall this Friday evening, December 4. His program will consist of Mendelssohn's Variations, op. 82; his Prelude, Fugue and Choral, op. 35, No. 1; Mazurkas, Nocturne, and four Ballads by Chopin, and, to close, Liszt's Fantasia Quasi Sonata.

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**T**HE topic for the next four working musicales of the Wednesday Club, Harrisburg, Pa., will be music in the United States as represented in the several music centres. The subject for the working musicale November 20 was the "Music of Chicago." Mrs. Dull and Miss Wallace had charge of the program.

The Ladies' Musical Club, of Louisville, Ky., has re-organized.

A lecture recital on Schubert was given before the Critical Culture Club, of Richmond, Ind., recently by Mr. Krull, of Indianapolis.

One hundred members and guests of the Schumann Club recently enjoyed the recital of Mr. Howard Wells, of Chicago, at Janesville, Wis.

A concert was given at the Woman's Club, Louisville, Ky., on the evening of Tuesday, November 17, by Miss Corneille Overstreet and Miss Anita Muldoon.

The Musical Art Society gave its first artists' recital on November 23 in the Woman's Club house, Louisville, Ky., when Mrs. Ellen Crosby, of Chicago, was heard in a lecture recital on "Parsifal."

The Musical Art Society, of Louisville, Ky., has recently admitted the following associate members: Mrs. Frank Benedict, Mrs. J. D. Stewart, Mrs. W. K. Clark, Mrs. Pattie Semple, Misses Bertha Wilson, Jane Perry, Mary Fry.

The Nyack (N. Y.) Musical Society has resumed its fall rehearsals. The society expects to start with a full attendance and will hold a concert this winter. J. I. Cornell president, Miss Bertha Haring secretary, H. P. Noll musical director.

The Franconian Musicales met November 12 at the home of Miss Nellie Weaver, Sayre, Pa. This new organization, composed of musicians from Sayre, Waverly and Athens, is progressing rapidly in the study and culture of the best musical authors.

The regular meeting of the Music Students' Club was held at the home of Mrs. James R. Preston, Twelfth and Perry streets, Davenport, Ia., November 4. "The Classical in Music" was the subject of the afternoon program and the following were heard: Mrs. Preston, Mrs. Reynolds, Mrs. Middleton.

At the regular meeting of the Eustis (Fla.) Chorus Club recently a new constitution was adopted and an election of officers was held, with the following result: A. M. De Witt, president; Mrs. George W. Church, pianist; Mrs. A. M. De Witt, secretary and treasurer. The election of a musical director was postponed for the present. Mr. Church, the present director, positively refused a re-election, on the

ground that the duties of the office took too much time from his private business. The club is seeking the services of a professional musician, and it is rumored that one of a wide reputation will be engaged.

The regular meeting of the solo department of the Eurydice Club was held at the home of Mrs. Hickox, 2366 Monroe street, Toledo, Ohio, recently. The meeting was in charge of Mrs. F. E. Parsons. The paper of the morning was on "The Rise of Polyphony."

The Musical Club met with Miss Kate Copeland November 9 at Statesville, Ohio. The president, Miss Misseldine, read an interesting paper on Mozart. Musical selections were rendered by Mrs. Duke, Miss Carrie Hoffman, Mrs. William Wallace and Miss Katie Lou Miuls. A clarinet solo by Dr. Charles A. Turner was enjoyed.

The first meeting of the Ladies' Friday Musicales Club was held at Jacksonville, Fla., November 13. A large number were present and a most prosperous year seems evident. The meeting, being the first of the season, was principally a business one, but a few numbers were rendered by Mrs. C. H. Smith, Mrs. T. F. Orchard and Miss Mary Fleming.

The first of the four musicales under the direction of the music department of the Woman's Club was given in their club room, Freeport, Ill., November 7. The program was executed by Mrs. Frederick Greenleaf, pianist, assisted by Miss Isabelle Fry, at the second piano; Mrs. Grace Reynolds Squires, vocalist, and Mrs. Harriet Nase Noyes, accompanist.

The University Musical Society, of Ann Arbor, Mich., makes the following announcement of the Choral Union series for the present season: November 6, 1903, David Bispham, song recital; December 14, 1903, Choral Union, assisted by Mrs. Jennie Osborn-Hannah, soprano; January 15, 1904, Kneisel Quartet; February 17, 1904, Pittsburgh Orchestra; March 11, 1904, Adele Aus der Ohe, pianist.

The New Albany (Ind.) Maennerchor gave its first concert of the season Tuesday evening, November 24, in Maennerchor Hall, East Spring street, near Fourth, under the direction of Prof. Karl Schmidt, of Louisville, Ky. The soloists were: Charles Letzler, violin; Misses Clara Groscurth and Minnie Fein; Matt Klarer, Louis Stein, Frank Zoeller, Sr., Frank Zoeller, Jr., and Harry Knappell. There was a mixed chorus of sixty voices.

The Susquehanna Musical Union, of Susquehanna University, Selinsgrove, Pa., was organized October 13, 1903, with a charter membership of fifty-four. Work was commenced on Mendelssohn's "Hymn of Praise" and other shorter choruses by the same composer. The following officers were elected for the year: President, Clay Whit-

moyer; vice president, F. W. Barry; secretary, Miss Minnie Kline; treasurer, C. P. Swank; librarian, W. K. Fleck; pianist, Miss Margaret C. Rothrock, and director, E. Edwin Sheldon.

November 10 a musicale was given for the Woman's Club, at Owosso, Mich., and invited friends by Mrs. A. M. Hume and Mrs. J. B. Sullivan at the home of the former.

A program of vocal numbers was given at the St. Cecilia, Grand Rapids, Mich., November 13, the songs all being settings of Longfellow's poems. The program was in the hands of Mrs. W. H. Loomis, Mrs. J. F. Kramer and Miss Blanche Fuller, and it presented an excellent variety. Besides the songs there was a reading of "Paul Revere's Ride," by Mrs. Jules Panigot, Mrs. Knott playing the musical accompaniment by Frank Lynes.

Under the auspices of the Tuesday Musical Club of East Orange, N. J., a lecture recital was given November 10 in Union Hall, by Mrs. Stella Prince Stocker. Her subject was the opera "Parsifal." Before beginning the musical interpretation of the opera on the piano, Mrs. Stocker explained the significance of the composition. The opera, Mrs. Stocker said, was the culminating effort of Richard Wagner, though the theme was in his mind for years. It was produced in 1882, and the composer died less than a year later.

A "pop" concert was given at the Woman's Club, Louisville, Ky., recently, with Miss Flora Marguerite Bertelle as the principal soloist. She was assisted by Miss Virginia Hewett Shafer, contralto, and Frederick Cowles, accompanist. Her program was chiefly of popular selections, such as Robyn's "Tis All I Ask," "The Persian Love Song," by Ernest Kroeger; "Sweetheart, Thy Lips Are Touched With Flame," by Chadwick; Liza Lehmann's "If No One Ever Marries Me," and "Carmena," by Wilson.

The music department in the Peoria (Ill.) Women's Club opened its season of study programs November 16 with one devoted to the sonata and the symphony. The meeting was held at the home of Miss Frances Martin, on Moss avenue, and was largely attended by members. The program was prepared by Mrs. Emma Wilkins Butmann, chairman of the department, and rendered by Mrs. N. J. Jacquin, Mrs. Corinne O. Hubert, Mrs. W. I. Slemmons, Mrs. W. H. Bellinger, Miss Frances N. Martin, Mrs. Jacques Bloom and Mrs. W. P. Walker.

The Monday Evening Musical Club of the Tennessee Normal College, Knoxville, Tenn., met recently in Miss Howard's studio. The program for this meeting was devoted to American composers, and was given by Misses Gertrude and Nellie Bryan, Baylor, Hodges, Holt, Layman, Francisco, Kirtlan, Hood, Pearle Morris, James Sisk, C. L. French, Miss Huggins, Miss Scott, Miss Patterson, C. Alta Smith, Mrs. Richard Grey Wright. The composers represented were De Koven, Meyer-Helmund, Nevin, Hawley, Dudley Buck, Mrs. Beach, MacDowell, Julia Rive-King.

Charles Borjes, director of the Norfolk Symphony Orchestra, has recently returned to Norfolk, Va., from New York, where he went for the purpose of selecting the music to be played by the orchestra this season. The first concert will take place in December, probably between the 1st and 15th of the month. The programs for the three concerts this year will, however, include the following compositions: Schubert, Unfinished Symphony; Schumann, Symphony No. 1; Overture, Mendelssohn, "Midsummer Night's Dream"; Grieg, "Peer Gynt," Suite; Brahms' Hungarian Dances, Nos. 5 and 6; Massenet, "Scènes Napolitaines"; ballet music, "Femors," Rubinstein; "Sous les Etoiles," Lacombe.

A recent society event at New Haven, Conn., was the annual musicale and open meeting given by the Woman's Club at the home of Mr. and Mrs. E. C. Boyd on North Fourth street. About 100 guests, including the club members, were present. The program was given by Miss Emily Hoge, Mrs. Drennen, Mrs. Wood, Miss Mayne Thomas, Miss Ethel Darrah, Mrs. W. T. Dixon, Mrs. C. A. Klopp, Mrs. Robert Kerr, Mrs. Alex Dixon,



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The Kronthal-Liedertafel Society, the largest and one of the oldest singing organizations of Belleville, Mo., gave the first concert of the winter season in Liederkranz Hall November 12 before 500 members and guests. One of the features was a solo by Miss Amanda A. Samstag. Miss Samstag has a voice of great compass. She has sung at a number of St. Louis church musicales in the past year and critics predict for her a brilliant future. Other soloists were Mrs. Clara Harder Miller, of St. Louis, soprano; Prof. Carl Magin, of Belleville, violin; Gustav Kissal, Jr., Belleville, clarinet. The chorus and mixed chorus numbers were under the direction of Prof. G. A. Neubert.

At Akron, Ohio, November 12, the first steps in the reorganization of the once famous Tuesday Musical Club were taken at a meeting of a number of the prominent musicians at the home of Mrs. F. A. Seiberling, when it was decided to reorganize the club and place it upon a firm basis. For a number of years the Tuesday Musical Club was one of the most noted musical organizations in Ohio, but about a year ago it disbanded because the public withdrew its support. The club had been accustomed to have a number of famous musicians and musical organizations appear during the winter months, in addition to its own work, but lukewarm support caused it to finally disband. Since that time the city has been without a musical organization, and musicians there believe that the public will support the club when it reorganized.

A large number of ladies assembled at the Woman's Club rooms at El Paso, Tex., November 10, to listen to the impromptu concert given by the music department. Giuseppe Verdi was the composer chosen, and favorite selections from many of his well known operas were both sung and played. Twelve numbers were given, the soloists being Miss Ethel Walz, Mrs. W. D. Howe, Miss Hafey, Mr. Hawes, Stephen Schuster, Miss Gertrude Wiggins, Señor Vertiz, Mrs. Forbes, Mrs. Reesor. The program was in charge of Mrs. M. P. Schuster and Mrs. W. D. Howe, and several musicians were heard for the first time. Miss Ethel Walz, is a pianist who has studied with the best teachers in Germany for the past two years, Miss Wiggins has a lyric soprano voice, and Mrs. Reesor has a low contralto with a wide range. Master Stephen Schuster is an artist on the violin for one of his age. Señor Vertiz is a newcomer in El Paso, and was a guest of the club. Mrs. Howe and Mr. Hawes were both in good voice and their selections were well received. The accompaniments were all played by E. H. Offley.

#### David Baxter Returns to America.

DAVID BAXTER, the eminent Scotch basso, returned to America last Thursday on the Cedric. When he sailed for Europe early in June at the end of his notably successful first season in this country, Mr. Baxter had no intention of returning this fall.

He went direct to Scotland and remained there several weeks. Then he went to Germany, and has divided his time between Berlin, Vienna, Leipzig and Munich, coaching and filling many concert and recital engagements.

Meanwhile his American manager, L. S. Charlton, received so many requests for dates that he cabled Mr. Baxter, who refused a fine offer for a season in German opera on the other side, and booked his passage on the Cedric for November 18.

He left Sunday for Indianapolis, where he gives a recital tonight for the Matinee Musicale Club. He will then go to Pittsburg. Return dates are booked for him in most of the cities where he sang last season, and in many others where he will appear for the first time this season, as in Chicago, where he will give a joint recital with Madame Nordica, under the auspices of a prominent Scottish society.



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#### HEINRICH MEYN, THE BARITONE.

IT is good news that the able baritone Heinrich Meyn has returned to New York after a successful stay abroad. He will remain here this season, singing and teaching a restricted number of pupils. His specialty is song recitals, with appearances in oratorio. For the former he has a program of unusual interest, with many ancient songs, German, French, Italian and English. Another feature is a group of songs by Sidney Homer, especially suited to his voice. He is planning a number of recitals in his handsome studio in the Bryant Park Building, 80



HEINRICH MEYN.

West Fortieth street, at which some little known music, both solos and ensemble, will be heard.

Referring to his European appearances, here follow a few press excerpts, culled from many:

Heinrich Meyn is a very artistic vocalist.—Glasgow Herald.

Herr Meyn proved himself a singer endowed with an excellent voice. He is a well schooled baritone and possesses good taste, and was recalled with well deserved applause.—Berlin Kleiner Journal.

Herr Meyn is a singer of musical understanding and intelligence, and his enunciation is perfect.—Berlin Boersen-Courier.

Herr Meyn enchanted by his simple unadorned style and the charming features which he gave to his delivery. He is the gentleman transferred to music who reveals himself to us in the art.—Hamburger Nachrichten.

Herr Meyn's program was a happy selection of songs, the rendering of which gave great pleasure and enthusiasm to an interested audience.—Hamburg Fremdenblatt.

Mr. Meyn's voice is of agreeable quality and he knows how to interest his listeners.—Leipziger Musikalisches Wochenblatt.

Mr. Meyn's voice has brilliancy and color, and a splendid range. His runs are very even.—Leipziger Tageblatt.

Heinrich Meyn, whose recital took place at the Bechstein Hall, adopted the popular plan of giving it alone and unaided. A singer who can do this successfully must needs be a master in his art, and Mr. Meyn proved himself a sufficiently clever singer to make

such a program interesting. He has a voice of very good quality, but on his powers as an artist he depends principally for his success. He was very successful in such great songs as "Thy Glorious Deed," from Handel's "Samson," and Thomas' "Le Cid."—London Times.

Heinrich Meyn sings artistically, and the wide range of his selections served particularly to show his versatility. Mr. Meyn gave the audience a further opportunity of hearing some American songs, and it is gratifying to note that they were well received.—London Anglo-American Press.

Mr. Meyn's large experience and his up to date knowledge of the entire vocal literature combine to make him a noteworthy addition to metropolitan teachers. An artist of highest standing, possessing a natural and refined method of using the voice, Mr. Meyn ranks an authority in this department. Coaching in style and interpretation is an important adjunct of his teaching.

Among engagements of the past or future is mentioned these: November 23, the Chicago Society concert, Waldorf-Astoria ballroom; December 3, Pascal Institute concert, same hall; January 25, song recital, residence of Mrs. S. B. Field. Other engagements are pending, and ere the season ends he expects to sing in Albany, Philadelphia and Washington.

#### Charles Tree in England.

CHARLES TREE, who is in England, was recently specially engaged to sing before Princess Louise, sister of His Majesty King Edward VII, and other artists who took part in the concert were Bonci, Plançon and Kreisler. He has already had to refuse for next season nearly a dozen performances of "Elijah," and among his English bookings for next season are: "Elijah," London, Huddersfield, Swindon, South Wales; "Golden Legend," London, Lincoln, Reading, Rochester, Dover, Ealing; "Hiawatha," Leeds and Belfast; "Faust," Stockton, Blackheath; "Messiah," London, Glasgow, Todmorden, Yarmouth; "Spectre Bride," Liverpool; "Rose of Sharon," Liverpool; "Creation," Liverpool, Lancaster; "Swan and Skylark," Cardiff; "Ancient Mariner," Plymouth; ballads, &c., Boosey, St. James' Hall; ballads, Queen's Hall, St. James' Hall (orchestral), Finsbury, Brixton, Nottingham, Cowes, Swansea, Tottenham, Ebbw Vale, Glasgow (three times), Steinway Hall, Bourne, Bedford, Canterbury, Bootle, &c.

#### Kelley Cole in Cleveland.

HERE are some Cleveland notices of Kelley Cole, who appeared in recital there:

Last evening Kelley Cole, tenor, appeared in recital at the Hollenden Assembly Hall. The program was made up of a delightful selection of ballads and lieder, and was unusually charming. Mr. Cole's beautiful tenor voice, his versatility, his lightness and sympathy in interpretation, made each number, as the program progressed, seem more delightful than the preceding one. His voice adds much of the warmth and richness of the baritone qualities to that of a sweet, well modulated tenor.—Cleveland Leader, November 10, 1903.

The program was a delightful one. His voice is sweet and true, and he has a charming way of singing ballads that wins his audience at once.—Cleveland Plain Dealer, November 10, 1903.

Mr. Cole's voice is essentially lyric in character, and songs of Schubert, Franz and the English ballads were sung with much delicacy and refined feeling. A song by Hermann, "Salomo," proved interesting and was interestingly done.—Cleveland Press, November 10, 1903.

That Mr. Cole has spent a number of years in Germany was fully attested, not only in the selection of songs from Beethoven, Schubert, Robert Franz and Wolf, but in his perfect diction of the German poetry, so perfect, indeed, that it was hard to believe he was not "to the manner born." The Wolf Song—difficult to accompany and still more so to sing—Mr. Cole rendered with an ease that would belie this statement, although the singer touched the hearts of his hearers with "Adelaide," "Du bist die Ruh" and "Es hat die Rose sich betragt." Here was depicted joy, sorrow, love, hope, despair and pain by this fine singer. His voice is a true tenor, sympathetic and with wonderful tone color in the pianissimo passages.—Cleveland Wächter und Anzeiger, November 10, 1903.



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CHICAGO, Ill., December 1, 1903.

**M**E. FANNIE BLOOMFIELD ZEISLER'S annual recital in Music Hall on the evening of Tuesday, November 24, attracted the usual representative musical audience which her appearance here always calls forth. Indeed in point of intelligence and musical culture her audiences rank with those of the Chicago Orchestra, and if the hall was not so well filled as on the occasion of her last recital here, it was due entirely to the very numerous and excellent attractions at the theatres and not to any lessened interest on the part of the public in this brilliant American artist.

Her program on this occasion was a new one, and unusually interesting, musically and pianistically:

Sonata, op. 10, No. 2.....Beethoven  
Valse Caprice (Soirées de Vienne), No. 6.....Schubert  
(Transcribed by Liszt.)  
Prelude, op. 28, No. 6.....Chopin  
Sonata, op. 58.....Chopin  
Suite, op. 59.....Moszkowski  
Poupée valsante.....Poldini  
At the Spring.....Joseffy  
Bourrée Fantasque.....Chabrier

In this program, as well as in her recent performance of the Grieg Concerto with the Thomas Orchestra, Madame Zeisler showed a marked change in her playing. To the brilliant, sparkling, nervous intensity of her previous work she has added a repose, a deliberateness which greatly enhances the musical and poetic elements in her playing, without in any way detracting from the abundant, enthusiastic temperament or the wonderful magnetic charm which has always made it the delight of the public and the musician alike. This was especially evident in the Chopin Sonata in B minor. The breadth and dignity of the first movement showed a mental grasp, the strength and decision of a man. Yet the playing remained essentially feminine in its grace and charm and warmth. Pianistically it was not the wonderful technic that most impressed the hearer, but rather the great tonal beauty of her work. Throughout the evening it was this element that she sought most to emphasize. There was not one moment, not even in the heavy crashing chords of the first and last movements, or in the brilliant bravour of octave and scale passages, when the tone was harsh. It remained full, round, the ideal cantilene quality. The interpretation of the sonata was so free that it seemed absolutely spontaneous. Yet there was not one transgression against the text or style of the composer. Her playing seemed to combine the ideals of the subjective and objective artist, and was at once the full expression of her own and the composer's personality as revealed in this work.

Equally fortunate were the Schubert-Liszt "Soirées de Vienne" and the Beethoven Sonata, though the latter, being not nearly so important a work as the Chopin Sonata, did not reveal the artist at her best, nor did it seem to be so entirely adapted to her gifts.

The Moszkowski Suite proved a very interesting work, full of clever invention and, like all his works, especially grateful to the pianist.

The Bourrée Fantasque, of Chabrier, was another original work, full of effective and characteristic ideas, and abounding in pleasing contrasts and bravour.

Least worthy was the Poldini "Poupée Valsante," but Madame Zeisler made it so charming that the audience was not satisfied until she had repeated it.

The program was further supplemented by the Chopin C sharp minor Nocturne, played after the Chopin Sonata, and the Moszkowski "Valse d'Amour," in A flat, added at the close of the recital.

AUS DER OHE AND HAMLIN.

George Hamlin has often added to the attraction which his own name has for the public that of some even more widely renowned artist. But never has he placed the patrons of his Sunday afternoon concerts under a greater debt of gratitude than on the occasion of the last, the twenty-sixth of his present series at the Grand Opera House, when they were permitted to enjoy for the first time in nearly a decade the playing of Adele Aus der Ohe. Miss Aus der Ohe is a truly great pianist who appeals to her hearers most of all by the absolute sincerity of her work, considered from a musical viewpoint; by the perfect ease and graciousness and total lack of self consciousness which mark her attitude toward the public. Pianistically she takes rank with the first women pianists before the public today. She has besides a truly great technical equipment the strength and breadth of a man, the absolute rhythmical control and finely thought out interpretation of the thorough musician, the charm of poetry and sentiment, the enthusiasm of exuberant temperament.

On Sunday she played under the weight of a great sorrow, having just received word of the sudden death of her only brother. But her duty to her audience was not forgotten, and she gave generously to the repeated demands for encores. Her program was not too exacting, comprising only the C minor Variations of Beethoven, Impromptu of Schubert, a Legend of her own, the Chopin E minor Valse and Liszt's A flat Nocturne and Tarantelle, but to this she added four encores, most of them as serious as the heaviest of the above mentioned works.

The Beethoven Variations were perhaps the most thoroughly satisfying. Played with deep earnestness, with fine sense of tonal contrast, with rhythmical control, with sentiment that was not sentimental, and emotion that was not hysterical, they approached very near to the highest ideals of Beethoven playing. Even in this her first and most serious number she aroused enthusiasm to such an extent that she was finally moved to add as an encore an Allegro of Bach, from one of his suites, and demonstrated that she could play Bach as well as Beethoven. A seldom heard Impromptu of Schubert she made interesting in piquant rhythm and dazzling finger technic. Her own Legend was a very poetic little tone picture, and the Chopin Valse revealed unsuspected possibilities in some very un-

usual effects of shading, which, if they departed slightly from the text of the composer, yet made a trite and hackneyed work fresh. This group was supplemented by two encores, a Staccato Etude of her own and the shortest of the Liszt "Consolations."

It was in the Liszt numbers that Miss Aus der Ohe showed her full powers as a virtuosa. Her previous numbers had shown her unusual attainments as a musician, and had demonstrated her ability as an interpretative artist. They had shown her to possess more than the average command of her instrument, especially in point of tone quality, which in melody, chords and passages alike was remarkably full and beautiful. But the Liszt numbers revealed unsuspected bravour and abandon, combined with unusual accuracy and splendid dynamic climaxes, which held the audience in their seats after the last numbers of a long program, clamoring for more and refusing to leave until satisfied.

Mr. Hamlin, too, was in unusually good voice, and contributed a group of songs which were particularly pleasing and grateful, if not quite so worthy from a musical standpoint as Miss Aus der Ohe's share of the program. Two German folksongs were especially beautifully done. Mr. Hamlin must have at his command an unusual repertory, for though he sings hundreds of songs each year, ranging from the light and popular works of English and American writers to the most serious songs of Strauss and Brahms, he rarely repeats a song. And it is to be doubted if any singer introduces so many new songs to the public each year.

Associated with Mr. Hamlin and Miss Aus der Ohe on this program was Frederick Howard, baritone, from beyond the Mississippi. Mr. Howard displayed a voice of considerable power and, except for a tone production which at times inclined to breathiness, under good control. His first group of German songs, Schubert's "An die Musik"; "Wie bist du Meine Königin," of Brahms, and "Oft Sinn ich," of Humperdinck, showed him to possess excellent intentions and ideals in point of interpretation. He is serious, and when he has freed himself from some unfortunate mannerisms, and has overcome some faults of

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tone production and an occasional tendency to wander from the pitch, he will be a thoroughly enjoyable artist.

Edwin Schneider, who accompanied the singers, showed a marked improvement on his previous excellent work. His was the fault of many careful accompanists, to subdue too much the piano. But on Sunday last he gave the voice all the needed support without making the accompaniment unduly important.

## FACULTY CONCERT.

Members of the faculty of the Bush Temple Conservatory gave a concert in the Bush Temple Theatre on Monday evening, November 23. The conservatory is fortunate in having so pleasant a hall at its disposal. The acoustics are unusually good, and the organ is one of the latest air chamber pattern, and has many stops that are very beautiful in quality. All the beauties of the instrument were admirably displayed by Clarence Dickinson, who opened the program with Hollins' brilliant Concert Overture in C major.

Mme. Justine Wegner, soprano, ably seconded by Mr. Dickinson's sympathetic accompaniments at the piano, gave very effective interpretations of Schubert's "Ungeduld" and Brahms' "Vergebliches Staendchen." She showed herself a thoroughly enjoyable lieder singer. Her voice is small and has some of the faults of method typical of German singers. But her interpretations are authoritative and so thoroughly musical that one forgets the slight imperfections of tone production that would mar the work of a singer less gifted with temperament and musical feeling.

Mrs. Edyth Evans Scully sang the aria, "Farewell, Ye Hills," from Tchaikowsky's "Joan of Arc," very creditably from a vocal standpoint, like all pupils of Mrs. Hess-Burr, and added to vocal excellence considerable dramatic power.

Grant Weber, pianist, displayed well schooled fingers and a tone small but pleasing in melody playing. His success in three Chopin numbers, Berceuse, op. 57; Impromptu, op. 36, and Valse, op. 70, No. 1, was such that he was obliged to respond to an encore. He added the Mendelssohn Rondo Capriccio in E minor, in which he obtained even better results than in his Chopin numbers.

## D'ARNALLE'S LECTURE RECITAL.

In the third of his series of lecture recitals Vernon d'Arnalle's subject was "Schubert." He gave a charming sketch of that irresponsible genius, and followed this by a most interesting and instructive analysis of his work and methods, illustrating his lecture with fifteen of Schubert's most characteristic songs, including the "Erlkonig," "Aufenthalt," "Am Meer," "Frühlingsglaube," "Der Lindenbaum." As usual, he accompanied himself in the whole trying program.

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## HAROLD BAUER'S RECITAL.

On Sunday, November 30, Harold Bauer presented the following program in Music Hall. The concert will be reviewed in the next issue of THE MUSICAL COURIER:

Toccata in D major.....Bach  
Sonata in F sharp minor.....Schumann  
Etude in D flat.....Liszt  
Bourrée Fantasque.....Chabrier  
Barcarolle.....Chopin  
Impromptu in A flat.....Schubert  
Etude en forme de Valse.....Saint-Saëns

## AMERICAN CONSERVATORY.

On Wednesday evening, December 2, the faculty of the American Conservatory gave a concert at the Auditorium. An orchestra of fifty, all members of the Chicago Orchestra, under the leadership of Adolf Weidig, will assist. The program, which is unusually attractive, will include the following numbers: Overture, "Sappho," Adolf Weidig; Concerto in F major, Rheinberger, for organ and orchestra, played by Wilhelm Middelschulte; the aria "Pleurez, mes yeux," from "Le Cid," sung by Mme. Ragna Linne; the Saint-Saëns piano Concerto in G minor, played by Howard Wells; Walther's "Preislied," from the "Meistersinger," sung by E. C. Towne; Hollaender's violin Concerto in G minor, played by Herbert Butler (first performance in Chicago), and the duet from "Romeo and Juliet," by Madame Linne and Mr. Towne.

## CHICAGO ORCHESTRA.

The concerts of the Chicago Orchestra will be resumed on December 4 and 5. The program follows:

Soloist, Bruno Steindel.  
Symphony, E flat (Kochel 543).....Mozart  
Concerto for Cello, D major, op. 101.....Haydn  
Overture, Coriolanus.....Beethoven  
Symphony No. 3, Rhenish, E flat, op. 97.....Schumann

## MRS. WATSON'S CONCERTS.

The two programs of her own compositions which Mrs. Regina Watson gave with the assistance of Mrs. Genevieve Clark Wilson, Miss Eleanor Scheib and Miss Lunt, in the Assembly Hall, Fine Arts Building, on November 21 and 28, proved to be very enjoyable. Mrs. Watson is a very gifted woman, and the works performed on these occasions showed her to possess the power to create attractive melody, to give it rich and varied harmonic setting, and to give vivid expression in tones to varied moods and emotions. The program of her first concert was printed in full in the last issue of THE MUSICAL COURIER, and that of the second was similar in arrangement; a group of piano pieces, played by Miss Scheib, four songs by Mrs. Wilson and a melodrama, "Judith and Holofernes," the poem by Thomas Bailey Aldrich, the music by Mrs. Watson, presented by Mrs. Watson and Miss Lunt.

In the melodrama Mrs. Watson attains her best results. She has to an unusual degree the gift to paint the mood in tones, and their form or rather the complete absence of all form leaves her free expression. Both this work and the melodrama given in the first concert—"Countess Laura," by George H. Baker—are rich in poetic and dramatic elements. In "Judith and Holofernes" Mrs. Watson is particularly successful in giving the whole work the

sombre Oriental coloring, while each passing mood is suggested and symbolized in the musical setting. In her songs this same gift was everywhere in evidence. That it was not always equally successful was due to Mrs. Watson's tendency to ignore all traditions of musical form. All expression, whether musical or other, gains force by clear and definite arrangement of the sequence of ideas. In fact musical form is but a logical arrangement of repetitions and contrasts. Mrs. Watson's music is full of ideas that are both beautiful and interesting, but they are so illogically arranged that at first hearing one does not begin to comprehend or appreciate them. The piano compositions were more fortunate in that they were more coherent and followed freely but clearly in most cases the accepted laws of form. The "Arietta" and "Bourrée à l'Antique" were especially pleasing. Mrs. Wilson and Miss Scheib presented the works with their usual taste and finish. The concerts were largely attended.

\* GLENN DILLARD GUNN.

## CHICAGO NOTES.

## Apollo Club.

On Monday evening the Apollo Club gave its first concert of the season in the Auditorium. It presented two novelties by Elgar and Carl Busch. The latter composer is now director of the Kansas City Philharmonic Orchestra. His cantata, "King Olaf," is the first large work by a Western composer to be sung by the Apollo Club. The club opens its thirty-second season with a brighter outlook and with stronger support from the public at large than ever before.

## Arthur Speed.

On Tuesday evening, December 1, Arthur Speed, of the faculty of the Chicago Musical College, presents the following program in Music Hall. This is Mr. Speed's first American appearance. It will be noted that the program contains several numbers that are new to Chicago:

Prelude and Fugue, D major.....Bach-d'Albert  
Variations and Fugue on an Original Theme, B flat minor.....Bungert  
Rhapsodie.....Brahms  
Capriccio.....Brahms  
Nachtstück.....Schumann  
Nocturne.....Chopin  
Thème Varié.....Paderewski  
Fantaisie, F minor.....Chopin  
Humoresque.....Paul Juon  
Eftenspiel (Concert Study).....Carl Heymann  
Valse Caprice, Man lebt nur einmal.....Strauss-Tausig

## The Drake Quartet.

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season at Kimball Hall, with Adolph Koelling, pianist; Frank Webster, basso, and Mrs. Grace Johnson-Saltonstall, accompanist. The Schumann Quartet in A minor and Dvorák's "Bagatellen," op. 47, will be played, as well as a quartet for piano and strings by Mr. Koelling.



The Germania Club gives its first concert of the season at Handel Hall, with the assistance of Mme. Ragna Linne, soprano; Frau Fannie Richter-Fuchs, pianist, and Max Heinrich, baritone. William Boeppler is musical director.

#### Mrs. Bracken in Minneapolis.

Mrs. Willard S. Bracken appeared with the Chicago Orchestra in Minneapolis recently, receiving the following press notices:

Mrs. Bracken, who joined the orchestra from a most brilliantly successful tour, singing with Melba and receiving four recalls to her number, sang the aria, "My Heart at Thy Sweet Voice." Mrs. Bracken has a wonderfully sympathetic voice, with deep, rich tones, and abounding in dramatic power, which could not but please. In response to an insistent demand, she responded with an exquisite encore.—Minneapolis Tribune.

Mrs. Bracken's singing was a delightful surprise. She sang the familiar aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," and scored a veritable triumph. Her voice is a rich, warm mezzo contralto, with a good lower register, combined with sweet and vibrant mezzo voice. She sang the famous song with rare sweetness and power, seeming to grasp its sentiment and interpreting it with all the passion and sweetness which it requires. She was obliged to respond to an encore, and sang one of Elgar's "Sea Pictures," "Where the Corals Lie." She will repeat it next Saturday evening, and no one who heard her last evening will willingly forego the pleasure of hearing her again.—Minneapolis Journal.

#### Priscilla Carver's Debut.

Miss Priscilla Carver, pianist, and Gaston du Moulen, violinist, two youthful artists, make their debut in Music Hall on the evening of Wednesday, December 2. The concert is under the management of Miss Anne Shaw Faulkner.

#### Mr. Heinrich and Miss Buckley.

Max Heinrich and Miss Helen Buckley, assisted by Eleanore Scheib at the piano, will appear in song recital at Music Hall (Fine Arts Building) Sunday afternoon, December 13. Miss Buckley will give songs by Richard Strauss, Berlioz and Lemaire. Mr. Heinrich will sing

three German Lieder of his own composition and songs by Jensen. He will also give a new arrangement of his "Magdalena, or the Spanish Duel." The program will end with three duets by Dvorák.

#### Chicago Musical College.

The series of Saturday matinees being given by the Chicago Musical College deserve more than passing mention. The concerts take place in Music Hall every Saturday at 2:30 p. m. and every week without exception the seating capacity of over 1,000 is taxed to the limit, many being obliged to stand in the foyer. Several important programs are given during the season by members of the faculty, pupils furnishing the balance. This afternoon the program was made up of piano, violin and vocal numbers. Charles Willard played the Polonaise from "Eugene Onegin," Tchaikowsky; Miss Maude Croak, "Valse Caprice," Saint-Saëns, and Alexander McFadyen, the "Second Legend," Liszt. All three are pupils of Rudolph Ganz and reflect in their playing the marvelous brilliancy of their eminent master. Mr. Ganz has a wonderful faculty of imparting to his students not only his knowledge but apparently some of his temperament. With their instructor, Bernhard Listemann, at the piano, Miss Alice Clough and Waldo Geltech gave two numbers for the violin with splendid effect. The former played the "Air Varié," Vieuxtemps; the latter, Wieniawski's Second Concerto. They displayed adequate technique and their interpretations were musicianly. The singers of the afternoon were Miss Maude Webb and Miss Hazel Eden. Both young ladies possess beautiful voices and both sang with taste and intelligence, but one point in their work merits special commendation, their enunciation. Standing at the back of the hall every word sung from the stage was distinctly audible and understandable. Both Miss Webb and Miss Eden are pupils of the young tenor John B. Miller. Mr. Miller has already taken a high place as a concert artist, and the singing of his pupils this afternoon speaks eloquently for his ability as an instructor. Miss Faye Logan played the violin obligato to Miss Eden's number with discretion and good tone.

#### Mary Wood Chase.

On the occasion of the opening of Mandel Hall, the new auditorium in connection with the Chicago University, on Thursday, November 19, a musical and literary program was presented under the auspices of the Students' League.

Chief among the attractive features of the evening was the appearance of Mary Wood Chase, pianist, who played three selected groups of Chopin and Rubinstein compositions.

Miss Chase finds numerous demands upon her time for concert and recital work, and this in connection with her teaching at the Columbia School of Music makes her one of the busiest musicians in the city.

#### Vernon d'Arnalle.

The following is a criticism of Vernon d'Arnalle's recent song recital in Music Hall:

There are very few artists who can give an unadulterated song recital without its becoming a—well, a bore; and this test of an artist's powers has usually been left to those great singers who favor us occasionally with their voice and presence at a significant stipend.

But last evening at Music Hall a good sized audience listened with growing appreciation and a glowing enthusiasm to a singer who has not heralded himself in any great fashion. He was known to be an artist of fine ability and with a splendid voice; but few expected the actual enjoyment experienced in the evening of song which Vernon d'Arnalle gave his audience last night.

In the first place he sang a program which would have taxed the staying qualities of a grand opera singer; yet his voice never lacked in smoothness and control even toward the end of the nineteen songs which were sung. From the point of art—not many singers can surpass Mr. d'Arnalle. And the voice—it is a baritone which thrills with sentiment, warms with ardor, lifts itself in ringing notes of passion, lulls with tenderness, and sends the cold shivers under the roots of one's hair with its mystery. It is a true baritone, with a wide and well governed range—not over powerful, but with enough resonance and volume to fill acceptably a larger room than that of Music Hall.

The numbers which aroused the curiosity of many were those four folksongs of Lower Brittany, said to have been sung in the early part of the fifteenth century. The singers of old Brittany knew the beauty of simplicity, and the songs of today can give no more of real music nor express better the truest sentiment of prayer than "Disons le Chapelet" and "L'Angelus." Mr. d'Arnalle appreciated them to the fullest extent and presented them to his audience with a reverence which left a silence of respect for a brief moment after the singer had ceased. It is the greatest tribute that can be paid—this moment of stillness after the artist has finished.

The other two songs of Brittany were of a lighter and more rollicking character, given with a delicacy which captured the smiles of those who listened.

Mr. d'Arnalle sang everything with so intimate an appreciation that it is difficult to make a selection of those numbers which he sang best; but perhaps he likes Schubert better than anything. His giving of "Der Lindenbaum" was the breath of poetry, and he sings German with the heart and the tones of the Fatherland. The "Erlkönig" alone would have been worth the coming, if not another song had been sung. It called for every reserve force possessed by the singer, and not once was he found wanting. Here was a singer

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who could terrorize with shivers of apprehension as well as charm with sweet sentiments.

The two Strauss songs met with much favor, and the Weingartner group drew a persistent encore. Several times repetitions were asked, but only Hahn's "L'Heure Exquise" was repeated. The two seventeenth century songs which began the evening are attractive and were well received, but Mr. d'Arnall sang better as he progressed with his program.

His climaxes were superb. In dramatic power he realized all desires. He makes a most attractive appearance, and his manner of handling his voice and himself endows the listener with a confidence in his ability to carry through what he undertakes. He sang everything from memory, which allowed him a greater freedom of expression. And he had an accompanist who was of the greatest value to his work in the sympathy of her playing. Mrs. Edwin N. Lapham should receive her meed of commendation for the excellence of last evening's performance. Her accompaniment of the "Erlkönig" was worthy of being considered a solo in itself, and in every case she met requirements with consummate art.—Chicago Journal.

#### Columbia School of Music.

Last Saturday the first of a series of afternoon concerts was given by the Columbia School of Music in Kimball Hall.

The audience, which filled every seat and exhausted every foot of standing room, was gratifying proof of the popularity of the "progressive school."

On the program were advanced students of the piano, vocal and dramatic departments, including Ella Thompson and Besse Edmonds Colley, members of the faculty.

The work presented by these pupils was artistic and finished to an unusual degree, fully sustaining the enviable reputation the Columbia School enjoys for securing uniformly high grade and artistic results.

The following program was presented:

Rhapsodie .....	Brahms
Phoebe Van Hook.	
The Modern Judith, a story.....	Anon.
Gertrude F. Leonard.	
Hungarian Fantasia.....	Liszt
Ella Thompson.	
The Loreley.....	Liszt
Annette Pangborn.	
Ole Mistis.....	J. Trotwood Moore
Katharine Louise Jenks.	
Concerto, op. 45.....	Rubinstein

#### American Violin School.

Joseph Vilim, director of the American Violin School, announces a concert on January 19 at Kimball Hall.

The Joseph Vilim Orchestral Club, assisted by professional talent, will play two movements of the Seventh Symphony by Beethoven, also will accompany the Bruch G minor Concerto, played by Miss Edna Earle Crum, and the E minor Concerto by Mendelssohn.

Hellmesberger's Violin Quartet ("Tarantella") will be played by Richard Vilim, Sydney V. James, William Lloyd and Harry Lurie. Master Mark Vilim will accompany on the piano.

Alfred Goldman will play the "Fantaisie Appassionata," by Vieuxtemps, with piano accompaniment.

#### Miss Lawrence's Recital.

Miss Helen Lawrence and Miss Louise Blish gave a very enjoyable recital in Kimball Hall on Saturday, November 15. Miss Lawrence, who opened her share of the program with the great A minor Fugue by Bach, played with a finished technic and much refinement. She has advanced steadily in her work and is now a thoroughly enjoyable artist. Her performance of the Liszt E major Polonaise was particularly successful.

Miss Blish was heard in songs of Strauss, Schumann and Adolf Weidig, the latter being represented by "Night Whispers," the song with which George Hamlin made so distinct a success recently, and a yet unpublished work, "Not Yet," a song of equal merit and attractiveness. Miss Blish, whose work has always been very enjoyable, has gained in tone volume and control and in repose before the public.

#### CLIFFORD WILEY RETURNS.

BARITONE WILEY returns from his Southern trip bringing with him fresh laurels. While on this tour he had an offer to repeat his recital in Selma, Ala., but owing to engagements here he had to return. In January he goes back, singing also at Judson College and at Lucy Cobb Institute, Georgia. His recital to be given in Washington, D. C., is taking definite form. He was never in

better voice or in such demand. The Rome Tribune, under the caption "An Evening of Song," said:

Those who attended Clifford Wiley's recital Tuesday evening are still congratulating themselves upon having heard him and condoling with those who failed.

A more appreciative people never gave audience to a more delightful voice. From the first to the last song the music gave deepest pleasure.

Mr. Wiley possesses a dramatic baritone of magnificent volume, round, rich and clear as a bell and wondrously sweet. His technic is faultless and he sings with the perfect ease and abandon of the master, while his striking dramatic expression and bearing sustains the voice and pronounces him an artist. In Tuesday evening's program the song groups gave pleasing variety. Those in light vein were very effective, but especially attractive was his magnificent rendition of Aria, "Hérodiade," and Cavatina, "Faust," the two pieces which, perhaps, revealed best the greatness of the culture of the superb voice and his artistic interpretation and conception.

In response to enthusiastic applause Mr. Wiley gave some very beautiful modern songs as encores, and each time impressed and captivated his delighted listeners anew.

On Wednesday evening Mr. Wiley gave a second recital at Lindale under the Lyceum course. There, as the evening before, he was flatteringly welcomed, and his superb voice again found appreciative admirers. A program of exquisite song selected from his unlimited repertory of gems was rendered in his best style. His responses to several recalls were simply delightful.

The Montgomery Advertiser heads its notice, "Captured Musicians—Mr. Wiley Scores Triumph," and says:

In his first appearance before a Southern audience Clifford Wiley, the New York baritone, established himself in the esteem of the music lovers of Montgomery as an artist of rare merit.

Mr. Wiley's concert at McDonald's Theatre last night was a triumph for the singer. He won the unqualified favor of his hearers with his first number, and before the program was completed the appreciation of the audience was nothing short of enthusiastic. Very rarely has an artist scored so signal a triumph as did Mr. Wiley.

The audience which greeted Mr. Wiley last night was a compliment to him, representing as it did the culture of the Capital City.

It was a cordial and appreciative audience and its warmth was no doubt an inspiration to the young and gifted singer. From those who had the pleasure of hearing the program no hint but praise of the evening's entertainment was heard.

The concert of the cellist, Jean Gerardy, announced for the 24th, in the Bösendorfer Hall, Vienna, has been postponed owing to the artist's illness.

# THIBAUD

## Criticisms of the Boston Press.

[The Boston Journal, Wednesday, Nov. 25, 1903]

### TO HEAR THIBAUD IS A REAL TREAT.

Such Violin Playing as His Is Not Heard Of since Then Once in a Generation.

#### AN ARTIST IN EVERY SENSE.

His Rendering of Mendelssohn's Concerto Last Evening Was Very Impressive.

It is to be borne distinctly in mind that the present passing visits of Jacques Thibaud, the young Frenchman, afford an opportunity to become acquainted with such violin playing as is known but rarely in a generation. It is many a year since such a person as he came, and in all human probability many a year will pass ere such another succeeds him.

As was suggested after his debut, his peculiarity and his special value lie in his spirit; they are essential to him, not grown upon him or added to him. Nowadays virtuosity is common even to cheapness; but that art which penetrates to the heart and soul of things and makes them felt with power has always been, and always will be, rare and dear.

The beautiful, dazzling and fascinating accomplishments of a Kubelik or a Kocian have their consequences, but they belong in the same category, although not necessarily in the same rank, as the precocious exhibitions of a Fiorini Reuter or any "wonder-child."

#### IS A TRUE VIRTUOSO.

Intellectuality and taste are requisite to give technic all its possible elegance, symmetry and extent; but even when all these unite, their product is not real art, to enrich the joys and uplift the sentiments of life. They are as a mosaic copy of a blended painting.

It is not to be assumed that Mr. Thibaud ignores or contemns the use and importance of that perfected manual and mechanical skill known as virtuosity; for he commands it absolutely and uses it frankly and liberally. But he seems to be using it less because he cares at all for it in itself, than because he would be equipped capable for every emergency of his profession, and avails of it accordingly, lightly, dexterously and superbly, but with no larger interest than belongs to the affair of a moment. In his deeper and more earnest playing, wherein is manifested the devotion of the man to his music and to the art by which he expresses it, there are to be felt two qualities, usually contradictory, but strangely according and blending in him—a broad, strong, warm humanity, near and sympathetic, and a high, pure, almost ethereal spirituality, refining, uplifting and withdrawing the mind into these better spheres to which only the most absolute music invites.

#### PLAYING MOST IMPRESSIVE.

We cannot remember to have been so vividly, variously and sincerely impressed by any rendering of Mendelssohn's Concerto, particularly the first and third movements, as last evening. The allegro had a seriousness and the finale an alert, penetrant, and yet almost bodiless, if one may say so, gaiety that made the familiar pages course with new life and beat with a fresh pulse. The man felt it as if all were

just from the creative hand and he gave it forth like a new message. The Beethoven Romance and the Gavotte from the Bach A minor Sonata had respectively the grave, calm tenderness and the firm, free imperative jubilation that are the springs of their individuality, and the minor things had to atone for their comparative shallowness, exquisite tenderness, grace and perfect finish. While the exhaustive technical demands and the elusive voicings of Wieniawski's "Russian Airs," reduced so easily to a labored and vainglorious display, seemed for once natural, facile and exquisite.

The simplicity, the concentration and entire absorption of Thibaud in his work and his apparent inattention to this means in comparison with their object and duty, win all intellectual admiration and yet charm sensuously also. In the experience of a dozen years he is a unique personality and one does not need to be a connoisseur of the violin to appreciate him. To be a lover of true music and susceptible to its influence is sufficient to bring one under his spell, and one will be all the better for it. The audience was greatly enthused and so urgent for more than the program promised that Mr. Thibaud made two concessions. There will probably be a third concert soon.

[Boston Herald, Wednesday, November 25, 1903.]

### SECOND THIBAUD VIOLIN RECITAL.

Performance Marked By a Virility of Tone. One of the Few Great Artists Seen in Boston.

Mr. Jacques Thibaud gave his second violin recital last evening in Jordan Hall.

His strings gave Mr. Thibaud trouble in the first movement of Mendelssohn's Concerto, but in spite of this handicap the performance was interesting; it was often of exquisite quality. It is easy to be sentimental in this work, for the concerto is the incarnation of genteel sentimentality, and in this respect it may be called a model by mild-eyed Mendelssohnians; but Mr. Thibaud avoided the pitfall and played the Andante with true sentiment, nor did he play the Finale as though it were merely a show piece.

Mr. Thibaud did still greater work in Beethoven's Romance in G and in a Gavotte by Bach, the one played by Mr. Arlos at his quartet concert. In both pieces the violinist showed his admirable qualities as in the clearest light. He was obliged to add an excerpt from a suite by Bach.

The final group of pieces on a violinist's program is generally arranged to tickle the ears or to excite astonishment. Mr. Thibaud on this occasion played a familiar piece by Svendsen, a soothing little composition by Vieuxtemps, which he played at the first recital—yet we may be mistaken, for many of these pieces sound alike to the hardened hearer—and Wieniawski's "Airs Russes."

Mr. Thibaud's second appearance confirmed the opinion already expressed by the Herald: he must be ranked among the few great violinists that have visited us of late years. His tone is of the finest quality; it is not lacrymose or effeminate in phrases of the gentler emotions, it is virile yet beautiful when strength is demanded. He sings without exaggeration and without caprice; he sings, he does not declaim, he does not gush. The un-

affected ease with which he attacks and conquers difficulties of mechanism is restful and delightful, for no thought of preparatory drug-cere or of present risk intruding and the dangerous passages seem an inherent part of the composition, not as obstacles cunningly and maliciously prepared by the composer in his hatred of would-be interpreters.

Mr. Thibaud is more than an accomplished virtuoso, a master of tone and rhythm and mechanical artistry. His phrasing is that of a musician whose intelligence is something more than painstaking recollection of school training. Even in the too familiar concerto there were revelations of a rare and charming individuality. No piece on the program last night called for such a display of poetic thought and imagination as that demanded by César Franck's Sonata, which Mr. Thibaud played superbly when he was last here, yet by reason of the genius of the violinist there was a differentiation in this sentiment, so that a line was clearly defined between the amiability and tenderness of Mendelssohn and the music of later sentimentalists.

The performance of Beethoven's Romance was purely classic, and that of the pieces by Bach was frank and invigorating, a performance in the grand style, not a mistaken interpretation of pedagogic dryness. And then the repose of the violinist! A repose not like that of the Hindu fakir, but repose that was sentient and suggestive of emotion that vitalized and warmed the phrase. Here is an individuality, pronounced, poetic, without extraneous or unworthy appeal. Seldom does such a violinist visit us.

[Boston Post, Wednesday, November 25, 1903.]

### SECOND RECITAL BY THIBAUD.

Superb Performance of the Mendelssohn Concerto and Other Numbers Last Evening at Jordan Hall.

Jacques Thibaud, the French violinist, gave a second recital last evening at Jordan Hall, assisted by Andre Bonis, pianist.

His program as played varied somewhat from the printed list, and included, besides the E minor Concerto, op. 64, by Mendelssohn, a Gavotte in E major, by Bach; Romance in G, by Beethoven; Romanza, by Svendsen; Russian Airs, by Wieniawski, and another number that suggested the familiar serenade by Vieuxtemps.

Mr. Thibaud, whose performance created such a great impression at his first recital, was heard to even better advantage last evening. The Mendelssohn Concerto was played superbly at every point. Not for a long time has this work sounded so well. The slow movement especially was memorable for exquisite beauty of tone and unaffected manner of interpretation that was artistic in the highest degree. Mr. Thibaud also played the familiar Gavotte of Bach in a manner that left little doubt that he is one of the best living interpreters of this immortal composer. His performance of the Beethoven Romance was one of the best of which memory has recollection.

The Wieniawski show piece gave Mr. Thibaud full opportunity for the display of his extraordinary virtuosity and mastery of technical difficulties, and the performance was a complete triumph. The audience was enthusiastic at all times, and the young artist received a well merited ovation and many recalls.

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SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, November 23, 1903.

**T**HIS has been a rather quiet week, the clubs having about the only musical programs that have been given. Club work is, however, attaining a standard of excellence that makes the afternoons that are open to outsiders most interesting. The Papyrus Club recently gave one of these affairs with an excellent program arranged by Miss Ella V. McCloskey.

Little Cecil Cowles, the nine year old pupil of Hugo Mansfeldt, is to give a piano recital at Steinway Hall on the evening of December 3. The child is spoken of by those who have heard her as being very talented, and the program she is to play is one that would certainly call for much musical intelligence. Her interpretation is said to be unusual. The program will be taken from works of Mozart, Schumann, Sinding, Brahms, Chopin, Dvorak, Floersheim, and two compositions by the little artist herself that are said to be very meritorious.

The Saturday Club of Sacramento, that is noted for the quality of its musical work, gave within the week two fine programs.

The first, embracing the regular musical numbers by the club at regular meetings, was given as follows:

Song, Der Doppelgänger (The Shadow).....Schubert  
Miss Sophie Price.  
Violin and piano, Romantischesstück.....Dvorak  
Miss Evelyn Griffiths and Mrs. C. G. Stever.  
Shall I Study Musical Theory?  
W. J. McCoy.  
Song, Merrily I Roam.....Schleiffarth  
Miss L. A. Carragher.  
Piano duet, Country Dance.....Nevin  
Miss Florine Wenzel and Miss Helen Dunn.  
Violin, Cavatina.....Raff  
Miss Sue Pierson.  
Song, Until You Came.....John Metcalf  
Mrs. Frank Bellhouse.  
Piano, Consolations I and II.....Liszt  
Miss Elizabeth Sonne.  
Quartet—  
Requiem and Kyrie (Requiem).....Gaudioso Madonno  
Lux Aeterna.....Gaudioso Madonno  
Mrs. J. H. Coppersmith, Mrs. R. H. Hawley, R. T. Cohn and  
J. G. Genshlea.  
Miss Lizzie Griffin at the organ.  
Director, Miss Frances Connelly.

The second of the Saturday Club's musical affairs, entitled in club parlance an "Artists' Day," was held in the Congregational Church on November 10, and was one of the most enjoyable affairs the club has conducted for a long time, inasmuch as it was out of the ordinary run of programs enjoyed by the club on these days.

The concert was given by the Minetti Quartet, and the program was thoroughly enjoyed by a good sized and very appreciative audience, in spite of the fact that the evening was a very stormy one.

The quartet was assisted by Henry Salz at the piano in the Quintet by Goldmark, which was rendered in a most finished manner, and the work of Mr. Salz won the highest of commendation. The pianist is quite a young man, and seems to have the material in him that makes for success. This quintet presents so many difficulties for the piano that it is considered by many to be almost worthy to be called a piano solo with string quartet accompaniment. The Schubert Quartet was one of the most enjoyable numbers on the program, especially the andante, which was given a fine interpretation.

Mr. Minetti's solo, the Handel Sonata in A major, which was accompanied on the piano by Mr. Salz, was artistically rendered and received so enthusiastic an encore that Mr. Minetti responded to the great satisfaction of his audience with an extra number unaccompanied.

These artists' days given by the Saturday Club have set the pace for other clubs all over the State, and have not alone given programs of educational value to the members and their invited guests, but have been the means of the artist himself being received at something like his true valuation, inasmuch as the club never gives a program with talent taken from outside its own membership, but that as fair a price is paid as that artist could receive elsewhere.

The program of Wednesday night's concert, which was the club's 147th recital, is given in full below:

Quartet in D minor, op. post.....Schubert  
Allegro. Andante con moto, with variations. Scherzo  
allegro molto. Presto.  
Violin Sonata, in A major (with piano accompaniment).....Handel  
Piano Quintet, in B flat, op. 50.....Goldmark  
The members of the Minetti Quartet are Giulio Minetti, first violin; Edward Lada, second violin; C. Trainor, viola; Arthur Weiss, 'cello. Henry Salz pianist in the quintet.

The Music Section of the Adelphian Club of Alameda, another club that is to be commended for its justice to artists, recently gave an afternoon of work devoted to Mrs. H. H. A. Beach and her works. Mrs. F. M. Farwell, who is a personal friend of the popular song writer, read a paper on the life and works of Mrs. Beach, and some of the composer's songs were sung by well known vocalists on the other side of the bay. The affair was greatly enjoyed by all those who were privileged to be present.

Mrs. Laura Dray-Perry has charge of the Women's Charitable Association's annual pound party, which is to take place today. It is to be a swell society event and will doubtless net the society a big addition to their treasury, as it is bound to be well attended. Mrs. Perry has spared no pains to make the musical program a success. The evening is styled "The Rites of Apollo," and is to consist of impersonations, monologues, songs and comic readings. Those who are to take part are Miss Bessie Yard, Leland Roberts, Mrs. Wilber G. Zeigler, Edward Thornton, Emily Soucel, Mrs. Toasperm Ahlborn, Mrs. Florence Jenkins Trost. The officers of the Alameda Woman's

Charitable Society are: Mesdames George H. Mastick, S. A. O'Neill, president; M. F. McGurn, R. M. McClesney, Mrs. T. P. Winter. Mrs. Laura Dray-Perry in charge. The affair is given to provide a Thanksgiving dinner for the poor of Alameda.

Harry Barnhart reports a big business as a result of his recent removal to Los Angeles. He is director of a choir of seventy-five voices and a large vocal class. Mr. Barnhart should succeed wherever he elects to pitch his tent, as he is an artist in the true sense of the word.

Two pupils of Percy A. R. Dow, of this city, have recently appeared in public affairs with credit to both themselves and their tutor. Mrs. Margaret Best sang at the Ebell Society of Oakland Tuesday afternoon "Come, Sweet Morning" (old French) and "Swallows," by Cowen. Miss Gray won a reputation for her sweet singing before she became Mrs. Best, and still continues to win favor wherever she appears.

A concert-recital is to be given at the First Unitarian Church of Alameda tomorrow evening by Miss Marion Howard Coyle, assisted by August Hinrichs, violinist, and Miss Grace Marshall, accompanist. Miss Coyle is a contralto and a pupil of Percy Dow. The latter is as good as a letter of credit, and it follows that Miss Coyle must be well worth hearing.

The pupils of Mrs. Ellen Kinsman-Mann, of Portland, Ore., assisted by Mrs. Warren E. Thomas and Mrs. Ralph E. Moody, gave a recital at Hibernian Hall on November 4, in which the advanced pupils of Mrs. Kinsman-Mann took part. The recital was a success, as is all that Mrs. Mann undertakes, and the following program was enjoyed by those in attendance:

Margarita.....Meyer-Helmund  
Miss Laura Cleland.  
Were I a Gardener.....Chaminade  
Miss Marguerite Wiley.  
The Message.....Caverly  
Miss Marguerite Labbé.  
The Flight of Ages.....Bevan  
Mrs. Charles Hussy.  
The Red, Red Rose.....Hastings  
Miss Elizabeth Miller.  
I Know a Bank.....Parker  
Miss Cora Kaddery.  
L'Eté.....Chaminade  
Miss Fabine Dent.  
Out of the Past.....Lang  
My Little Love.....Hawley  
Mrs. J. E. Werlein.  
Hast Thou E'er Seen the Land? (Mignon).....Thomas  
Mrs. Margaret G. Smith.  
Calm as the Night.....Bohm  
Mrs. I. Ferree.  
O Dry Those Tears (violin obligato).....Del Riego  
Mrs. L. Pontius and Mrs. Moody.  
Sweet Wind That Blows.....Chadwick  
Elegie.....Massenet  
Mrs. Charles Pope.  
With Verdure Clad (Creation).....Haydn  
Miss Ella Hoberg.  
Calm as the Night.....Gotze  
Mrs. Mann and F. C. Streiffeller.

Theodor Salmon entertained a few friends at his studio at 546 Sutter street on Friday evening. Mr. Salmon has not been long with us, but is fast making friends. Any one of Mr. Salmon's musical attainments is always a welcome addition to any community.

MRS. A. WEDMORE JONES.

#### The Third Wetzler Concert.

THE program of the third Wetzler Symphony Concert, which will occur Tuesday evening, December 8, at Carnegie Hall, contains works by the three great "B's" in music: Bach, Beethoven and Brahms. The orchestral numbers will be a Suite in E flat, by Bach, orchestrated by Mr. Wetzler, and the Monumental C minor Symphony (No. 1), by Brahms. The soloist is Harold Bauer, the distinguished pianist, who will play Beethoven's Concerto in E flat.

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## MISS ANITA SOCOLA.

**M**ISS ANITA SOCOLA, the brilliant young pianist from New Orleans, who came to New York some months ago to finish her musical education under Alexander Lambert and Albert von Doenhoff, has just returned to her native city. She is the daughter of Angelo Socola, a prominent business man of New Orleans.

At the age of eight she made her first public appearance, and when eleven years old she played at the Grunewald Opera House and met with overwhelming success. Since then she has played in concerts and recitals, both in Europe and America. One of her notable successes was on Louisiana Day at the World's Fair, when she played at the Spanish reception.

While in Europe she played in San Remo with the celebrated Bolognissi, of the Milan Conservatory, and her playing in Paris roused the critics of that city to enthusiasm. Josef Hofmann, for whom she played when he was in New Orleans, praised her playing very highly and predicted a great career for her. Although she has had many offers from impresarios and artists to go on tour, she has always declined them. Only last season Maurage, the violinist, pupil of Ysaye, wished her to accompany him on his concert tour.

Miss Socola studied piano with Otto C. Weber, whose recent death in New Orleans was so much deplored. That Miss Socola is an accomplished young woman is attested by the fact that she not only plays the piano but that she sings exquisitely as well, and that she is an accomplished linguist, speaking French and Spanish fluently.

Her voice was cultivated by Henri Lenfant, of the French Opera Company. During the coming season Miss Socola will take an active and prominent part in the musical events of New Orleans.

Following are a few of her many press notices:

Her first appearance was in a double number, comprising Schumann's "Au Soir" and Grieg's "Papillons," the latter a work in which Paderewski made a remarkable impression when he first played in New Orleans.

Miss Socola also played Chopin's Impromptu, substituting it for the Mendelssohn Presto Agitato, which was given in the program. It will be remembered that this particular Chopin selection is the one supposed to be sung by Trilby, in Du Maurier's story—a fact which always lends it a romantic interest. In all these instrumental numbers Miss Socola showed herself a pianist of exquisite skill, obtaining from the instrument a variety and beauty of phrasing that were beyond praise. The program stated that she would sing a solo from "Hérodiade," but at the last moment she changed the number and gave "Robert, toi que j'aime," from "Robert le Diable." In response to the enthusiastic encore which followed this selection she rendered, first, the Page's Song, from "Les Huguenots," and, secondly, Gounod's charming Berceuse, "Sing, Smile, Slumber." These three numbers were particularly interesting, taken in sequence, as in each song Miss Socola essayed a different feat of vocalization, in the one attaining the effect of the falcon, and in another an effect of the chanteuse-legere, and in the third the effect of the light soprano.—Picayune.

Signorina Socola played a piano solo and gave us the utmost pleasure by the rendition of Mendelssohn's Spinning Song and one of Raff's compositions. She leaves the city very soon for New Orleans, and we deeply regret her early departure, as we would like to hear her more often in concert.—L'Heralda.

Miss Socola is a type of a Southern girl that adds glory and honor to the city in which she lives. An enthusiastic student, always striving for the highest models and standards by diligent and persistent study, her musical future is full of brilliant promise.

Miss Socola possesses a fine mezzo soprano voice, which is being thoroughly cultivated and promises to rank with her talent.

As a pianist Miss Socola has but reached the age of a young woman, and is tall, handsome, graceful, and especially noted for the

needed, and throughout this trying composition her shading, her expression were alike flawless. Merited applause greeted the fair performer.—Daily Picayune.

Though Miss Socola's greatest musical gift is as an instrumentalist, she has a very sweet voice, which, while it may not win such honors for its fair possessor, is a delight to friends who have the privilege of hearing it in their drawing rooms. The composition selected by Miss Socola on which she was to stake her chances for the winning of this honor was a scherzo of Chopin in B flat, and its rendering was warmly applauded by the judges, an honor not accorded to any of the other contestants. The tide of honors turned southward at its flood, and Miss Socola was one of those whose names will be forever linked with the sublimest creations of the century.—Times.



ANITA SOCOLA.

beauty of her soft brown eyes and the charms so natural to Creole women.—City Item.

Signorina Socola, who appeared at the Casino last night, proved to be a very talented singer. She has a pure and beautiful voice and sings most artistically. She sang an aria from "Robert le Diable" and one from "Rigoletto." After that she sang one of her own compositions, which showed considerable talent.—Echo d'Italie, Genoa.

Miss Socola is an artist whose reputation extends beyond the city, and her rendition of that incomparably difficult Twelfth Rhapsody, in which Liszt seems to have exhausted the possibility of musical combination, was perfect in every detail. Miss Socola's touch is firm and steady, light as the fall of thistledown when softness is requisite; powerful and sonorous when those qualities are

## THE WHITNEY SCHOOL FOR VOCALISTS.

THE William L. Whitney International School for Vocalists in Boston is already proving itself an important factor in the musical progress of the country. Harold Bauer is teaching there as his concerts engagements permit, and has drawn a number of the most talented students of piano to the school.

The direction of M. Giraudet started November 1 with an excellent personnel, many singers who have already had some operatic training and experience coming to M. Giraudet as a famous master of dramatic expression as well as of voice and of dramatic music. At the recent examination for the scholarships in the opera school the successful candidates were Mrs. Montgomery Brackett, Mrs. Bertha Cushing Child and L. Willard Flint, all well known Boston singers.

M. Giraudet is heralded as of the Paris Grand Opéra, the Regio, Milan, the Theatre Lyrique, L'Opéra Comique, the author of a standard work on "Physionomie et Geste," and especially as a professor of the Paris Conservatoire. The long list of singers whom he has taught in Paris include:

Madame Bréval, Metropolitan Opera, Paris Grand Opéra; Madame Ackté, Metropolitan Opera, Paris Grand Opéra; Madame Homer, Metropolitan Opera, Italian Opera, Covent Garden; M. Affre, Paris Grand Opéra; M. Rousselière, Paris Grand Opéra; M. Vaguet, Paris Grand Opéra; M. Bartet, Paris Grand Opéra; M. Renaud, Paris Grand Opéra; M. Riddez, Paris Grand Opéra; M. Triadon, M. Goff, Grand Opéra, Covent Garden, Savage Opera Company; M. Baer, Paris Grand Opéra; M. Nivette, Paris Grand Opéra; M. W. Whitney, Jr., Nante Grand Opéra; Madame Berthet, Paris Grand Opéra; Madame Borgo, Paris Grand Opéra; Madame Grandjean, Paris Grand Opéra; Madame Hatto, Paris Grand Opéra; Madame Demongeot, Paris Grand Opéra, and Madame Féart, Paris Grand Opéra, and the following pupils at l'Opéra Comique: Mlle. Cebren, Mlle. Guiraudon, Mlle. Wynn, Mlle. Allard, Mlle. Beyle, Mlle. Huberdrau, Mlle. Nieuille and Mlle. Size.

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**A** MUSICALE was given November 13 at the home of Miss Anna Fuhrman, the artist, No. 88 Jennings avenue, Cleveland, Ohio, the occasion being the first appearance before a Cleveland audience of her niece, Miss Jessie B. Minges, of Rochester. The Schubert Musical Club, composed of pupils of Prof. Carl Dueringer, rendered a number of selections during the evening. Following are its members: Leonore Krause, first violin; Frieda Strodbeck, second violin; Lillian Neuman, viola; Frances Cahill, 'cello; Florence Dueringer, piano.

Miss Georgia Duncan is organist and choir director at Grace Church, Atlanta, Ga.

The pupils of the Birmingham Conservatory of Music gave a recital November 14 in Conservatory Hall, Birmingham, Ala.

A song recital was given November 13 by Miss Forrest Horrell in Galesburg, Ill. Prof. Wm. F. Bentley played the accompaniments.

Miss Grace Pearl Slocum gave a recital for the pupils of her piano class at her home, 105 Florence street, Muskegon, Mich., November 7.

A musicale was given November 11 at the home of Mrs. George Douglas Wise for the benefit of St. Francis de Sales Church, Oakland, Cal.

Edwin Hoek gave his second students' recital November 14 in Odd Fellows Hall, Grand Rapids, Mich., assisted by P. A. Ten Haaf, tenor.

Miss Hemingway's second pupils' recital was given November 13 at Grand Rapids, Mich., by Mrs. Maurice Hoogesteger and Archibald Walter.

The Birmingham (Ala.) Seminary faculty gave a recital November 14. The program was by Mr. and Mrs. Bolivar Pike, Miss Markstein, Miss Austin.

A song recital was given by Mrs. Charles Reitsch November 10, at Rockford, Ill., assisted by Harry Miller, violinist, and Mrs. George Nelson Holt at the piano.

L. Ouida Tyler gave a recital November 12 at Klindworth Conservatory, Atlanta, Ga. Miss Mabel Lippen, violinist, assisted. Mr. Drackemiller was accompanist.

Miss Blanche Warne, of Parkersburg, W. Va., gave a piano recital November 11 in the concert hall of the Broad Street Conservatory of Music in Philadelphia, assisted by William Geiger, violinist.

The quartet of the St. Paul Methodist Episcopal Church, Springfield, Ohio, is now composed of Miss Flavola Stephenson, soprano; Miss Myrtle Hullinger, alto; George Linn, tenor, and Vere Ridgeley, basso.

A parlor recital which introduced to a few art lovers of Atlanta, Ga., several talented people was given recently at the residence of Mrs. Ray Knight by Mrs. Gertrude Manley Jones, Miss Alys O'Neill, of Dalton; Miss Emily Carter and Miss Marion Jackson. Mrs. Jones has gone to Atlanta recently to live, and the reputation of her ability as a harpist preceded her. Miss O'Neil is a reader. Miss Emily Carter is a vocalist and Miss Jackson a young violinist.

The third of the series of fortnightly organ recitals has just been given at Grace Church, Middletown, N. Y., by Organist Frank H. Mather.

A Louisville (Ky.) composer whose songs are meeting with popular approval is Miss Mildred Hill. There is a demand for her "Katydid" in the North and East.

Madame Gerard is a newcomer in Louisville, Ky., from Dayton, Ohio, where she is connected with the musical department of a school. She also has a class in Music, Ind.

Miss Leonore Watts, soprano, a pupil of Mrs. Norton's, of the Detroit Conservatory of Music, has been engaged as soloist and leader in the Methodist church choir of Troy, Mich.

The pupils of Miss Bradley gave a musical at her home, 136 North Division street, Battle Creek, Mich., recently. This was the first given this season, and the participants were the more advanced pupils.

Misses Lucie E. Crosley and Judith A. Gallagher have organized a theory and musical history class among their pupils, to meet Saturday afternoons in their studios in the Godfrey apartments, Detroit, Mich.

An instrumental and vocal concert was given by persons from the Strassberger Conservatory of Music, at the Carondelet M. E. Church, St. Louis, Mo., November 12. Mrs. Eva Fuqua and Harry Barker were among the soloists.

A song recital was given November 10 by Mrs. Overdier at Racine, Wis. Miss Ida Belle Field played a solo, Mrs. Overdier sang a number of selections, and Miss Evans, Miss DuFour, Mr. Shurr and Mr. Oakes furnished numbers.

The Music Teachers' Association of Nashville, Tenn., was recently organized to bring renowned artists to Nashville for a series of concerts, has already received subscriptions amounting to \$1,500 from the schools and colleges of the city.

The last of the recitals given by Miss McGregor was held November 14 at the New Falmouth Hotel parlors, Portland, Me. Miss McGregor was assisted by Miss Ethel M. Frank, soprano; Florence E. Chipman, violinist; Miss Sue Winchell, 'cellist.

Miss Elizabeth Frederick, who has lately taken a position in a school of music in Pontiac, Ill., took part recently in a recital program, for which she furnished several numbers. The Pontiac papers give special praise to Miss Frederick's work.

A large audience attended Professor von Tobel's organ recital at the First Presbyterian Church, Henderson, Ky., November 13. Mrs. W. W. Blackwell added to the success of the occasion by rendering two solos, "Jerusalem" and "The Angel's Serenade."

A program was given by Gordon Graham at an organ recital at St. Luke's Church, Atlanta, Ga., November 15. At the Asylum Hill Congregational Church, Hartford, Conn., November 10, S. Clark Lord, organist, assisted by Horace E. Shedd, tenor, gave an organ recital.

The piano pupils of Miss Lydia Edwards gave a musicale at her East End home, Mt. Pleasant, Pa., Nov. 14. Those who took part were Dorothy Kobacker, Katherine Kirk, Isabel Shaw, May Karney, Bertha Springer, Sara Hood, Angela McGee, Ruth Edwards, Edna Harman, Nellie Kirk, Florence Holmes, Lindley Conrad, Sarah Rist, Grace

Shaw, Frank Olinger, Rosa Patterson, Mary Simpson, Anna Ploner, Vernon Crosby, Clara Howarth, Ola Stoner and Nellie Hurst.

November 12, at the First Methodist Episcopal Church, South Omaha, Neb., Joseph Gahm, the Omaha pianist, gave a recital, assisted by Mrs. Lena Ellsworth Dale, soprano, with Miss Mae Lovely accompanist.

Among those who took part in a delightful musical given in the parlors of Trinity Church, Janesville, Wis., November 11, were Miss Caldwell, Prof. Thiele, Mrs. Stever, Will Curtess, Mr. Matthews and Roy Carter.

Director Francis L. York, of the Detroit (Mich.) Conservatory of Music, announces the first faculty concert to be given Thursday night, December 3, in the Central M. E. Church. Mrs. Ida Fletcher Norton, Miss Agnes Andrus and Wm. Yunck will take part.

In Ensemble Hall Conservatory of Music, Nashville, Tenn., on November 20, a recital was given by the following pupils: Ellen Lovell, Agnes Gertrude Sweeney, Elizabeth Thomas, Lottie Burns, Marian Cullom, Carrie Thomas, Grace Phillips Lewis, Mary Brookmon Montgomery, Leon Frank. C. F. Shubert, director.

A concert was given at the Fourth Avenue Methodist Church, Louisville, Ky., on Tuesday evening, November 17. The soloists were Mrs. Jessie Bowman-Webb, Mrs. Newton Crawford, Mrs. Fred Harig, Jr., Miss Florence Barclay, Miss Nettie Hollenkamp, Miss Hettie Roberts, violinist; Charles Siersdorfer and Agnew Demorest.

A musicale such as is seldom afforded the people of Green Bay, Wis., was given at the Union Congregational Church November 12 by Dr. and Mrs. B. C. Brett and Miss Annie Brett to their friends, and at which Arthur Shattuck appeared. Miss Katherine Reeve was the vocalist of the evening. Clarence E. Shepard, accompanist.

The First Congregational Choir, of Akron, Ohio, was assisted in a recent concert by Mrs. Francis M. Koons, violinist; Miss Kate Ashmun and Miss Grace Dodge, pianists. The concert was directed by Mrs. D. L. Marvin, the choir leader. A quartet consisting of Misses Wheeler and Veon and Messrs. Limric and Hinman sang "Queen of the Night."

Miss Ilo Paulus gave a pupils' recital November 14 at Milwaukee, Wis. Those taking part in the program were Mrs. C. Hanson, the Misses Julia Billings, Edna Hogan, Alma and Alice Jorgenson, Lydia Killips, Ida Schums, Alice Jorgenson, Lucy Scarnski, Mildred Victor, Ilo Paulus, Messrs. Clyde Hansen, Mathias Scarnski, Louis Ritter, James Vint.

At Ensley, Ala., November 12, a musicale was given at the home of Dr. and Mrs. Hendon by the choir of St. John's Episcopal Church. The musicians from the Birmingham Conservatory of Music who participated in the entertainment were Mrs. Edna Cockel Gussen, pianist William Gussen, violinist; Grier O. Frierwood, baritone, and Robert D. Armour, tenor.

The college of music of the Dana Musical Institute, of Warren, Ohio, has been incorporated with the following officers: President, William Dana; vice president, Lynn B. Dana; dean, Miss Matilda P. White; secretary, J. D. Cook. The advisory board consists of J. A. Schmitt, H. C. Thayer, W. B. Hert and J. D. Cook. The trustees are W. H. Dana, L. B. Dana, J. LeRoy Dana, J. A. Schmitt, W. B. Hert, H. C. Thayer, J. D. Cook and Matilda P. White. The college of music is a higher organization of the present Dana Musical Institute through which pupils



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THE LYRIC, BALTIMORE, MD.



must pass after graduation to secure the degrees of fellow and master of music.

Mrs. Charles E. Hale gave a pupils' recital at her home on Sixth street, Traverse, Mich., November 11. Those taking part were Helen Smith, Howard Vader, Gladys Morgan, Miss Myrtle Thies, Willis Sherwood, Miss Nellie White, Howard Griffith, Cornelia Morrison, Miss Ethel Nicholson, Mary Morgan, Miss Grace Monroe, Nina Williams, Miss Laura Furtch and Miss Edna Miller.

A brilliant reception was given at Calvert, Tex., November 10, at the residence of Mr. and Mrs. William McIntosh as a farewell to Mrs. W. J. Hughes, who left in a few days for Galveston, where she will reside. J. H. Drennan, Miss Evans, Miss McCrary, Mrs. C. S. Allen, W. S. Allen and O. H. Reed, Rigsby Manning, Miss Griffin, Mrs. Fowler and Miss Burroughs, Miss Kathleen Lauderdale, Max and Newt McCrary gave the program.

The music pupils of Mrs. Rhoda G. Cole gave a recital at her home, 258 Warren street, Jamestown, N. Y., recently. Those who took part were Jennie Wimmermark, Sadie Gilbert, Beatrice Gilbert, Hazel Johnson, Julia Lanberg, Catherine Landberg, Sable Samuelson, Martin Samuelson, Eva Smith, Freddie Greenwood, Meribelle Cole, Alice Samuelson, Katherine Lehman, Ruth Conner, Hazel Conner. Among the guests was Mrs. Marion Waldron, of Union City, Pa.

A musicale was held at the home of Mrs. James P. Atkinson, Fox lane, Flushing, N. Y., recently. Among those present were Mr. and Mrs. George Clements, William Parsons, the Misses Parsons, Mrs. Robert Parsons, Miss Normand Smith, Mrs. Smith, Mr. and Mrs. Bankier, the Misses Bankier, Mrs. John Mitchell, Miss Nina Mitchell, Mr. and Mrs. William Studt, Mr. and Mrs. Richard Loos, Mr. and Mrs. Harrison, Mr. and Mrs. Nash, Dr. and Mrs. McLeod, Mrs. Hall, Mr. and Mrs. William Benson, Miss Ethel Spear, Mr. and Mrs. Talbot, Miss Drake, Mrs. Williams, Mrs. John Clark, Mrs. Wilson.

Mrs. Emily Bloomfield and Mrs. J. D. Chamberlin entertained November 13 at their home on Merritts avenue, Atlanta, Ga., for their guest, Mrs. Ludie Coleman, of Charleston, S. C. The occasion was a musical morning, several artists lending their talent to give pleasure to the guests. Malcolm Graham played the piano and Solon Druckenmiller sang. Miss Genevieve Baright reading several selections. The house was attractively decorated with quantities of yellow chrysanthemums and palms and ferns, a great many autumn leaves being used also. The guests of the occasion were Mrs. E. L. Connally, Mrs. E. G. McCabe, Mrs. W. L. Peel, Mrs. Burton Smith, Mrs. Isaac Boyd, Mrs. Alonzo Monk, Mrs. Harry Harman, Mrs. Mary Howard Matthews, Mrs. James Morrow, Mrs. James Jackson, Mrs. Norman Foster, Mrs. James Nutting, Mrs. J. Edgar Hunnicutt, Mrs. Aurelian Coolidge, Mrs. Paul O. Hebert, Mrs. William Prioleau, Mrs. H. S. Bradley, Mrs. John D. Minter, of Macon; Mrs. O'Hear, Mrs. John Graham, Mrs. Nash Broyles, Miss Nora Belle Starke, Miss Baright, Mrs. James Alexander, Mrs. George Harrison and Mrs. Samuel B. Scott.

A musicale and reception was given November 5 at the home of Mr. and Mrs. Peter Fullard, on Second avenue, Homestead, Pa., and was one of the events of the present season in that town. Among the well known musicians who participated were Uriah Hurrell, pianist, of North

Braddock; M. A. B. Jones, bass; Miss May Bell, pianist, of Hazelwood; Miss Lila Anchor, soprano, of West Homestead; John Fullard, bass; William Thompson, violinist, of Homestead. Among the musical guests present were Mr. and Mrs. Thomas Rabone, E. W. Drummess, William Edmunds, Mrs. Alice McBe, Mrs. James Ardwell, Mrs. Eliza Rabone and Miss Fullard, of Homestead; Miss May Bell, of Clairton; Mr. and Mrs. Uriah Hurrell, and J. M. Long, of North Braddock.

#### CHARLTON CONCERT COMPANY.

THE successes scored by the Loudon G. Charlton Concert Company in its recent appearances at Ithaca and Allentown are fully attested by the following letter and clippings from the press:

Ithaca, N. Y., November 19, 1903.

Loudon G. Charlton, Carnegie Hall, New York City:

DEAR SIR—I wish to express to you the pleasure of those people of Ithaca who were privileged to listen to your concert company last Tuesday evening. The young men of the fraternity did everything within their power to bring out a large audience, and they feel well repaid for their efforts. Each member of the company is certainly an artist. As far as the program is concerned, I am sure the entire tour of this company will be a complete success. Since the concert I have heard nothing but praise for the same.

Very truly yours,

(Signed) GEORGE C. WILLIAMS,  
Music Department, Cornell University.

A refined audience, capable of appreciating the high attainments of the three musicians, listened to selections chosen from the works of the leading composers. The listeners were enthusiastic during the entire entertainment. Each of the three young women was received cordially and was given frequent encores. Miss Reese-Davies sang three compositions, which showed the wide range of her talent. Her coloratura was unusually even and agile; her tones rich and resonant, and she displays artistic perception and an extensive technique. She is also equally at home in the simple ballad or the operatic aria.

Miss Simmons possesses a keen musical temperament, intelligence and exceptional technique, together with captivating delicacy. Added to the expression she carried a warmth and feeling which rounded out each number with pleasing finish.

The cello solos of Mlle. Van den Hende were delightfully rendered. The tone produced was full and mellow, while the fingering and bowing brought out all the admirable effects of a perfect execution.—Ithaca Daily News, November 18, 1903.

An audience composed of music lovers of the city and students of the conservatory attended the concert given last evening in Music Hall by the Loudon G. Charlton Concert Company. The company is an excellent one, and each of the trio is an artist of the greatest ability in her particular line. The program was varied and interesting and afforded opportunity for each of the soloists to use her full powers.

Mlle. Van den Hende, the Belgian violoncellist, carried off the honors of the evening by her exquisite rendering of three solos, and is without doubt one of the best cellists who has ever visited Ithaca.

Miss Reese-Davies impressed her audience with her strong, clear voice, and was forced to respond to several encores besides her four stated solos.

Miss Simmons had perhaps the most difficult part of the program, for aside from her three solos it was necessary for her to accompany each of the others. She played magnificently, however.—Ithaca Journal, November 18, 1903.

Miss Ida Simmons, the pianist, is a cultured musician who possesses a thorough mastery over her instrument. Her playing is clear, strong and finished. Her fingering is flexible and vibrant and her technique is exceptional in its perfection. Her selections were well chosen and combined with unusual strength the most captivating delicacy and often brilliant in their execution.

Miss Maude Reese-Davies, the soprano soloist, possesses a good

method, and her voice is round, full and mellow, with a quality equally at home in the simple ballad or the much more pretentious operatic aria, and her renditions evoked much applause.

Mlle. Van den Hende, the cello soloist, aided much toward making the concert the success it was. Her playing was very fine and was marked by smoothness and strength and by a fine artistic rendering of her selections. She produces a strong, clear tone, and brings out a delightful singing quality from a most difficult instrument to master.

All in all, the Charlton Concert Company is an organization which is well worth hearing, and it is to be hoped that the time is not far distant when we may have the pleasure of hearing them again.—Allentown City Item.

Miss Maude Reese-Davies must be given first place among this coterie of artists by her really brilliant singing. Miss Reese-Davies possesses a voice that is refreshingly sweet in timbre and clear as a bell in tone. One of her encores was a Spring Song, in which the difficult trills and luscious tones were floated airily like one of nature's sweetest song birds. As a coloratura soprano Miss Reese-Davies well nigh attains the perfection of vocalism.

Miss Ida Simmons created a favorable impression as a concert pianist, and spontaneous applause followed each of her well chosen selections, especially the excerpt from Chopin. Miss Simmons' delicate touch denotes exceptional cultivation, and the finesse and technique of her execution.

Mlle. Van den Hende's work on the cello showed at once that she is an artist to her fingers' tips, and is thoroughly acquainted with the instrument. Mlle. Van den Hende proved herself to be a violoncellist virtuoso of the first rank.—Allentown Chronicle and News.

#### Ruby Cutter Savage's Notices.

ME, RUBY CUTTER SAVAGE is one of the artists engaged this season to appear with the Minneapolis Symphony Orchestra. Some of the others will be Madame Sembrich, Harold Bauer and Jacques Thibaud. Madame Savage has been singing in Europe the past two years, and since her return she has sung at several important concerts.

The first selection was the march, "Under One Flag," by F. von Blon. The second number, "The King of Yvetot," overture by A. Adam, full of freakish kinks and kranks, was so well done and so altogether pleasing to the audience that an encore was demanded, and the orchestra responded with the ever-welcome "Hiawatha." The Handel Largo was surprisingly well executed, considering the necessary limitations of the orchestra, and "Les Vespres Siciliennes" (Verdi) was also a satisfactory number. For the closing selection they played the "Blue Danube" waltz, by Strauss.

The presence of two good vocalists gave pleasing variety to the program. Mrs. Ruby Cutter Savage, soprano, whose exquisite singing on former occasions has made her a favorite with Lowell audiences, was the leading attraction, and the desire to hear her brought out quite a number of people who are not usually found among the regular attendants at these Sunday afternoon recitals. It is safe to say that they were not disappointed, for Mrs. Savage sang divinely, her pure, flexible voice and her vivacious temperament uniting to make her a singer of more than average calibre. Her first number, "Primavera," by J. Strauss, indicated that she has operatic possibilities by no means insignificant. The audience would not let her go without an encore number, and she gave Mrs. Beach's well known spring song, "There's a Flush on the Face of the Apple Tree," with extreme sweetness and vivaciousness. Her second appearance on the program was in a double number, "The Danza," by G. W. Chadwick, a dainty little bit that suited her admirably, and Mrs. Beach's charming setting of the beautiful song from Browning's "Pippa Passes," "The Year's at the Spring."

Paul Savage, the second soloist, has a fine baritone voice, which he handles in a musicianly manner, but he lacks the dramatic power that goes to make a truly great baritone singer. This was especially noticeable in his encore number, "The Highwayman's Song," by Huntington Woodman, a selection that gives ample opportunity for a display of fire and verve. Nevertheless, Mr. Savage is a pleasing singer, and his rendering of "Dio Possente," from Gounod's "Faust," was an admirably smooth performance.—The Morning Citizen, November 16, 1903.

#### ARTISTS WHO HAVE BEEN MANAGED BY R. E. JOHNSTON.

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## BERLIN CRITICISMS

## ON MARIE NICHOLS.

MISS MARIE NICHOLS, the American violinist, achieved a triumph at the concert she gave in Berlin, October 19. The appended criticisms are from the daily papers:

\* \* \* The performance of the Vieuxtemps D minor Concerto proved that the concertgiver possessed all the virtuosity necessary. Her facile execution gave evidence of a sure and uniform technic achieved through excellent training. She likewise delighted by the full, pure and singing tone which she drew from her instrument. Added to these qualities were a graceful elegance of style in the performance which developed the total impression into a most favorable one, and assured a cordial reception to each number on the program.—Berliner Börsen-Courier, October 20, 1903.

In Miss Nichols, the American violinist, one recognized a gifted artist. Together with a carefully developed technic she possesses a not unusually large but elastic and sensuous tone—the most powerful and effective means of expression of a musical interpretation, distinguished, in a high degree, by elegance and beauty. The program was not calculated to adequately display the player's specifically artistic qualities, nor her charming style and artistic skill.—Deutsche Warte, Berlin, October 22, 1903.

A very delightful violinist is Miss Marie Nichols, of Boston, U. S. A., who gave a concert with the Philharmonic Orchestra in Beethoven Hall last evening. I heard her play Bruch's Serenade, op. 75, and the well known Caprice by Guiraud. In both numbers she excited admiration by her exquisite beauty of tone and intellectual and temperamental performance. The artist was most heartily applauded.—Berliner Tageblatt, October 20, 1903.

\* \* \* The performance was decidedly in her favor. She plays with deep musical feeling, correct intonation and facility and possesses a proper sense of proportion.—Norddeutsche Allgemeine Zeitung, Berlin, October 22, 1903.

Firm and graceful bowing, flawlessly pure intonation and musical security.—Die Post, Berlin, October 20, 1903.

\* \* \* Her playing produced the most excellent impression, both from a technical and musical standpoint. Her tone is particularly beautiful. The program, however, impressed one as being less fortunate. But then one cannot expect all good things together.—Germania, Berlin, October 22, 1903.

The playing of Marie Nichols, an American girl, produced a delightful impression at her debut, the 19th inst. Large and full tone, secure technic, skillful bowing—what more could one wish? She likewise is very intellectual in her interpretation. To judge fairly of the emotional side of her playing I must hear her in some work other than the Serenade by Bruch, the composer of the famous G minor Concerto.—Völkzeitung, Berlin, October 20, 1903.

\* \* \* A far more favorable impression made upon me was that of Miss Marie Nichols. This young American violinist has accomplished much. Her tone, though not particularly large, is energetic, sure and firm in attack. The artist possesses a marked sense of rhythm and a thoroughly developed technic. Beethoven Hall was well filled and the applause spontaneous and abundant.—Das Kleine Journal, Berlin, October 22, 1903.

\* \* \* The appearance of the tall, slender violinist indicated security and confidence; in a like manner impressed us her art. To a smooth, rich tone she adds a reliable technic, supported by sure, forceful bowing. Her interpretations were characterized by unusual intelligence, and the performance was worthy the highest recognition. That the music moved me deeply I cannot say.—Staatsbürger Zeitung, Berlin, October 21, 1903.

I heard in Beethoven Hall last evening the violinist Marie Nichols. Accompanied by the Philharmonic Orchestra she played Vieuxtemps' D minor Concerto, Bruch's Serenade, op. 75, and a Caprice by Guiraud. Her performance was distinguished by a full, rich tone, clean technic and an elegance of style and bowing. With a little more breadth Miss Nichols will have few superiors in her profession.—Lokal-Anzeiger, Berlin, October 21, 1903.

Miss Marie Nichols, a Boston violinist, who gave a concert in Beethoven Hall with the Philharmonic Orchestra the 19th inst., displayed in her performances a vigorous, musical intelligence. She understands how to handle the bow with skill and accuracy, and at the same time to phrase clearly and tastefully, so that his thought

receives its proper expression.—Deutscher Reichsanzeiger, Berlin, October 23, 1903.

Miss Marie Nichols, of Boston, scored a decided success at her debut in Beethoven Hall October 19, assisted by the Philharmonic Orchestra. The young violinist commands a beautifully developed technic and a convincing musical talent. Her tone is full and noble and her playing distinguished by remarkably fine taste. The Vieuxtemps Concerto was delightfully phrased, and her intelligent interpretation of Max Bruch's Serenade, op. 75, produced a notable impression.—National Zeitung, Berlin, October 23, 1903.

## Wolle in Harrisburg.

THE appended extracts are from criticisms on the organ recital given by J. Fred Wolle at Harrisburg, Pa.:

J. Fred Wolle, organist of the Moravian Church, Bethlehem, Pa., and of the Packer Memorial Church, Lehigh University, gave a most enjoyable organ recital in the Bethlehem Lutheran Church last evening. It is as conductor of the Bach festivals at Bethlehem rather than as an organist that Mr. Wolle is famous. To these Bach festivals musicians gather from far and near, so that Bethlehem is in a way to bear the same relation to the works of Bach that Bayreuth does to Wagner's works.

If there were any who went to last night's recital considering Bach's music dry, heavy or uninteresting and came away unconvinced, it was due to their own utter lack of appreciation and not to Mr. Wolle's interpretation of the music that master among composers.

The works of Bach in their variety of form and beauty of theme, fantasia, fugue, chorale, pastoral, allegretto and toccata, were marshaled forth in the first half of Mr. Wolle's program.

To those who have become accustomed to hearing the great G minor Fugue played in strict rhythm Mr. Wolle's tendency to a rubato tempo was rather disconcerting. This tempo rubato—a hastening of the time for part of a phrase and a slowing up for the balance—while it is objected to by some musicians, seems to please the average audience of music lovers.

It is possible that Mr. Wolle has played Bach so much that he has grown to play it in a familiar way, much as one who has become fond of the work of some author rapidly turns from page to page of a favorite volume in search of chosen passages.

Mr. Wolle played like one who has a message which permeates his whole being and must find expression. He has a light staccato touch in both pedals and manuals, and ample technical resourcefulness.

Strong outbursts of grief and sorrow were pictured in Siegfried's Death March, from Wagner's "Die Götterdämmerung," by his use of the balanced crescendo pedal, while a spirit of reverence and deep religious feeling were present in his Schubert "Litany."

Throughout his recital he showed great ability as an organist and brought out the variety and beauty of combination possible with the new organ.—The Harrisburg Telegraph, November 20, 1903.

A critic of his own time, in speaking of Bach's organ playing, once said: "There, I heard great musicians—nay, Herr Bach himself." Last evening Harrisburg heard the man who, perhaps more than any one in America has done most to bring the wonderful music of that master of composition into popular favor. Whenever the name of J. Fred Wolle, of Bethlehem, is mentioned unconsciously the thought of Johann Sebastian Bach arises, for Mr. Wolle has devoted years of his life to making his musical public know and understand and appreciate Bach, and nobly has he succeeded.

To the ordinary mind a first glance at the program for the organ recital of J. Fred Wolle last evening in Bethlehem Lutheran Church would have been one almost of apprehension, for Bach, who generally is considered so difficult to digest, occupied all the early part of the concert in fugue and fantasia, chorales, pastorals, allegretto and toccata. One reckoned, however, without Mr. Wolle, an exponent of the maestro's every mood and fancy. He loves his Bach, knows him perfectly and others must share that feeling. Surely no one in that audience of last evening who listened to Mr. Wolle's wonderful interpretations could fail to gain a new conception of the genius of Bach.

Mr. Wolle's art is so perfect as to conceal the art. The player is forgotten in the theme and though later an impression comes of great smoothness of execution, brilliant, almost daring, uses of the crescendo and sforzando, a dramatic blending of light and shade and much depth of expression, at the time the music absorbs all one's power of thought. There are, however, some numbers that stand out strongly, linger longer in the memory. The two chorales, the "Herzlich thut mich Verlangen" and the "Alle Menschen müssen Sterben," were so deeply reverential in spirit and execution as to make a lasting impression; while the great G minor Fantasia and Fugue, with its tremendous contrasts and clear develop-

ment of the fugue, was the work of a master played in a masterly manner.

Mr. Wolle, however, did not confine himself to Bach. The latter half of his program was well calculated to disclose both his power of technic and delicacy of feeling. Anything more exquisite in sentiment or more feelingly played than the Schubert "Litany" would be hard to imagine. Siegfried's Death March, by Wagner, was tremendous in its effect.—The Harrisburg Patriot.

## The Severn Trio in Newark.

THE Severn Trio had fine success at their concert in Newark, N. J., Monday night of last week. Extracts from criticisms follow:

The Severn Trio, of New York, delighted a moderate sized audience at Wallace Hall last night. The affair was artistic and pleasing throughout. Being so closely related, the musicians played with that sympathy of purpose and with that authority of execution which can only be obtained by long and faithful association.

The trio consists of Edmund Severn, violin; his brother, Arthur Severn, 'cello, and his wife, piano. They were assisted by Mrs. Jessie Graham, soprano, a young pupil of Mrs. Severn. \* \* \*

Though the trio has been giving concerts in New York for the last six years, it has never been heard in this city, and thus the affair was something of a novelty; more so, in fact, because several of the numbers were entirely new. The most pretentious number on the program, for instance, the Napravnik trio, in four movements, had its first performance, if we remember right, at Carnegie Hall, March 3 last, as did also Edmund Severn's Italian suite, two sections of which he played last night. Mr. Severn is a composer of distinction as well as a violin player of much skill, and, in addition to his Italian suite, there were two of his songs on the program, which were sung by Mrs. Graham. \* \* \*—Newark Advertiser, November 24, 1903.

\* \* \* The compositions of a distinctively chamber music form entering into the program embraced the first movement from Mendelssohn's Trio in D minor and Napravnik's entire Trio, op. 62. The other instrumental offerings were Liebie's Serenade and a Bolero by Señor Arbos, the new concertmaster of the Boston Symphony Orchestra, for violin, 'cello and piano, and two selections, "Love Story" and the Neapolitan Rondo, from Edmund Severn's Italian Suite, played by the composer. Mrs. Graham's contributions were "Elsa's Dream," from Wagner's "Lohengrin," and songs by Edmund Severn and Andrews.

Each of the Severns is excellently equipped for the tasks to which they address themselves. They not only are cultured musicians, whose technical accomplishments command admiration, but they are in such sympathetic accord and their ensemble playing shows the homogeneity and smoothness resulting from intimate association in artistic effort that their united performances often take on a very lovely tonal quality. Furthermore, they set forth the intent of the composer with a sincerity and understanding that give more than ordinary value to their work.

A sound knowledge of the theory and technic of music, originality of ideas and good taste are very evident in Edmund Severn's compositions for violin and the voice. The two scenes from his Italian Suite are pleasing and effective examples of his ability in romantic writing and musical coloring, and as he interpreted them they left an agreeable impression.

Mrs. Graham possesses a large and resonant soprano and her tones have been well placed, but she has not advanced far enough beyond the amateur stage in vocal and artistic development to make her singing of "Elsa's Dream" satisfying. In the less exacting songs she secured happier results.—The Newark Evening News, November 24, 1903.

## Anita Rio's Engagements.

SUPPLEMENTING the very complimentary press notices published last week, here is a list of fourteen engagements, all occurring within five weeks: November 30, Newark Arion; December 1, "Damnation of Faust," Boston; December 3, Banks Glee Club, New York; December 9, "Faust," North Attleboro, Vt.; December 27, "The Messiah," Washington, D. C.; December 29, "The Messiah," Providence, R. I.; January 1, "The Messiah," Worcester, Mass.; January 18, Albany Musical Association, Albany; January 20, "The Messiah," Lebanon, Pa.; January 21, "The Messiah," Reading, Pa.; January 26, "Romeo and Juliet," Providence; February 8, "Paradise Lost," Handel and Haydn Society, Boston; February 9, "Elijah," Gloucester, Mass.; February 10, "Golden Legend," Gloucester.

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## BLAUVELT'S PROVINCIAL TOUR

**M**ADAME BLAUVELT'S tour through the provincial cities of Great Britain was another series of triumphs for the American singer, and Mr. Vert has determined upon making an annual affair of these concerts, replacing to a great extent the Albani and similar tours, the financial success fully warranting such a proposition. The concert given last week at St. James' Hall was a fitting close to this brilliant tournee, and received the warmest and unanimous praise of the London press, as will be seen by the extracts given below. No soprano now before the English public has so completely won the affections of the musical public of England.

After filling a few more concert and oratorio engagements Madame Blauvelt will sail December 15 for New York, opening her six months' American tour with oratorio engagements in Philadelphia and New York. Appended are the provincial and London notices:

Although well attended, and therefore, no doubt, successful, the concert given by Madame Blauvelt in St. James' Hall, on Monday, was rather disappointing to those of her admirers who expect from her a program of greater interest and artistic value than that of the average Patti concert. With what consummate skill she sang "Una voce" and a number of ballads it is not necessary to attempt to describe; but such great powers as hers are, in the opinion of some worthy persons, wasted on such things in any metropolitan concert, or, indeed, elsewhere than on a tour through the less educated provincial centres.—The London Times, November 11, 1903.

Madame Blauvelt's Concert.—After an absence from London of some months, Madame Blauvelt, the popular soprano, made her re-appearance yesterday afternoon as the heroine of a ballad concert at St. James' Hall. She was in excellent voice, and though her contributions to the program, which included the well worn "Una voce" and a pretty spinning song by Mme. Liza Lehmann, were not of first rate musical importance, her delightful singing made them acceptable.—The Daily Graphic.

Madame Blauvelt gave an exceedingly successful concert at St. James' Hall yesterday afternoon. In her own contributions to the program, which included "Una voce," from Rossini's "Il Barbiere," and Liza Lehmann's "Molly's Spinning Song," she showed once more that as a light coloratura soprano she has few equals, and the very florid passages in which both songs abound were sung with beautiful ease and grace.—The Globe.

This talented light soprano, for some time a favorite at the Queen's Hall, and who last summer appeared in "Faust" and "Carmen" at Covent Garden Opera House, yesterday afternoon gave a concert on her own account. Selecting as initial essay the once extremely familiar aria, "Una voce," from Rossini's "Il Barbiere di Siviglia," she effectively grappled with difficulties peculiar to a school now possessing few exponents. A sentimental air was given in compliance with the demand for an encore, and later Madame Blauvelt sang with much spirit Mme. Liza Lehmann's "Molly's Spinning Song."—The Daily Chronicle.

As will be surmised, Madame Blauvelt's concert yesterday afternoon at St. James' Hall attracted a large audience and proved enjoyable. The American songstress was in her best voice, and her vocalization of "Una voce," from Rossini's "Barbiere," was distinguished by beauty of tone, finish and brilliancy. Later in the program Madame Blauvelt gave a fascinating rendering of "Molly's Spinning Song," by Mme. Liza Lehmann, and, of course, was constrained to add extra songs.—The Standard.

It is understood that Madame Blauvelt's touring company, which has lately visited Ireland and the English provinces, brought their campaign to a close yesterday afternoon, when a popular and successful entertainment was given in London. With such artists as the prima donna, Miss Muriel Foster, Miss Madeline Payne (piano), Messrs. W. Green, Andrew Black and Tivadar Nachez, the little band was certainly a strong one, and attracted large audiences throughout its course. \* \* \* With a program made up of songs

and instrumental solos more or less well known, there is scarcely need to go into particulars. Enough that all the artists greatly gratified the public, and encores were by no means lacking.—The Daily Telegraph.

Madame Blauvelt is one of the leading sopranos of the day, and concertgoers have frequently had the opportunity of appreciating the purity of her voice and her vocal facility. Last season she appeared at Covent Garden, unfortunately too seldom, as one would have liked to hear her in parts such as Zerlina in "Don Giovanni" and Rosina in "Il Barbiere." Yesterday she sang the threadbare aria, "Una voce poco fa," from the second of these operas, with perfect ease and fluency. As an encore she substituted an English ballad, which she sang with much taste. Later on she was heard in a very attractive song, entitled "Molly's Spinning Song," by Liza Lehmann.—The Morning Post.

Madame Blauvelt herself never sang better. Whether in the most ornate or the most simple of her selections, her spontaneity, her compulsion to sing for the very love of it, her extraordinary certainty, and her pure voice excited an admiration which found expression in enthusiastic applause after each of her songs.—The Birmingham Post.

Madame Blauvelt, the distinguished American soprano, who, with a company of well known artists, has recently made a successful concert tour in England and Ireland, gave an afternoon concert at St. James' Hall on Monday, November 9, with, save in one instance, the same collaboration. Madame Blauvelt sang with brilliant execution the aria "Una voce poco fa," from "Il Barbiere," the florid passages being given with remarkable ease and fluency, and her clear, high notes ringing out with much effect. The daintily written "Molly's Spinning Song," by Liza Lehmann, was also given very gracefully by Madame Blauvelt. Her further contributions were "My Heart Was Like a Swallow," by Kate Emil Behnke; "My Bairnie," by Vannah, and "Tell Me a Tale," by Reginald Somerville, the latter being encored.—The Stage.

Madame Blauvelt, who has just completed a successful tour in Ireland and the English provinces, and who will soon be returning to the United States, gave a concert in St. James' Hall last Monday, at which her admirers mustered in force and accorded her a very hearty welcome. The American soprano, who was in excellent voice, sang with much purity of style, vocal charm and fluency of execution the florid aria, "Una voce," from Rossini's opera, "Il Barbiere di Siviglia"; gave a very delightful rendering of Liza Lehmann's "Molly's Spinning Song," and was also heard with capital effect in a selection of shorter songs by Kate Emil Behnke, Vannah and Reginald Somerville.—The Queen.

A few days ago a correspondent asked me to define the term "bel canto." If the question had been put to me last week I should have recommended attendance at Madame Blauvelt's concert at St. James' Hall on Monday afternoon. The accomplished American songstress was in beautiful voice, and delighted her listeners by her finished vocalization of "Una voce poco fa," from Rossini's "Barber of Seville," and later by a merry ditty, entitled "Molly's Spinning Song," by Mme. Liza Lehmann.—The Referee.

Madame Blauvelt's "Una voce poco fa" was well—more, was brilliantly—sung. Her voice has much increased in power, while her facility in its employment is as striking as ever. In that charmingly humorous and vital ballad by Liza Lehmann, "Molly's Spinning Song," she was also extremely good.—Pall Mall Gazette.

A large audience assembled this afternoon in St. James' Hall to welcome Mme. Lilian Blauvelt. \* \* \* Madame Blauvelt was in excellent voice, and her rendering of Rossini's aria, "Una Voce," from "Il Barbiere," was a brilliant piece of vocalization, which so delighted her hearers that she was obliged to accede to a persistent encore. The concert altogether was an unqualified success.—The Scotsman, November 10.

Madame Blauvelt's concert on Monday last at St. James' Hall was very successful artistically, and must have also proved so financially, for the room was unusually well filled. \* \* \* Madame Blauvelt, by her singing of "Una Voce," from Rossini's "Barbiere," and "Molly's Spinning Song" (Miss Liza Lehmann), among other contributions, fully proved her right to the public favor. The purity and finish of her vocalization in Rossini's light and florid music was delightful. Nothing could be better done than the shake occurring at the end of the first verse. As we are told by some that the art of "bel canto" is now practically extinct, we must confess that

such performances as this of Madame Blauvelt's afford appreciable consolation.—The London Musical News.

Madame Blauvelt sang three little songs in her most charming manner, and, on being encored, gave the old favorite, "Comin' Thro' the Rye," introducing at the end a high cadenza, which fairly brought down the house; nor would the audience be satisfied until the second verse had been repeated. \* \* \* Madame Blauvelt now came forward and sang Verdi's "Les Vêpres Siciliennes" in a most brilliant style. Her voice is pure in quality, very flexible and has a liquid charm of its own.—The Oxford Chronicle, November 6, 1903.

Madame Blauvelt's singing took the audience captive at once; her voice has great power and range, and she has an exceedingly fine technic. "Les Vêpres Siciliennes," Verdi, was sung in magnificent style, and in response to the storm of applause "Ecstasy" (Beach) was given. At her second appearance three songs, "Stolen Wings" (Willeby), "Bairnie" (Vannah) and "Tell Me a Tale" (R. Somerville), drew forth even greater applause, and "Comin' Thro' the Rye" was sung twice over.—Oxford Journal, November 7, 1903.

Madame Blauvelt has a high soprano voice of pure tone and great flexibility, qualities which were at once apparent in her first solo, a Bolero by Verdi. As a purely vocal display this was excellent, and was easily appreciated and enjoyed by the whole audience. After several recalls an encore was granted. In the second part Madame Blauvelt sang three short songs, "Stolen Wings," by Willeby, "Bairnie," by Vannah, and "Tell Me a Tale," by R. Somerville, in which the same excellent vocalization, pure tone and distinct delivery of the words again roused the audience to enthusiasm. "Comin' Thro' the Rye" was given as an encore, and part of this had to be repeated. In truth, although this was Madame Blauvelt's first appearance in Oxford, her triumph was complete. When next Madame Blauvelt visits us we hope to hear her in music more worthy of her powers and reputation.—The Oxford Times, November 7, 1903.

Mme. Lilian Blauvelt is well known as one of the principal sopranos of the concert platform, in addition to having won high praise upon the stage. The admirable finish with which she sings and the pure quality of her voice make her appearance always welcome. Her fascinating presence won the good opinion of the assembly, and when she sang the brilliant Bolero from the "Sicilian Vespers" her admirable vocalization aroused the audience to enthusiasm. The excerpt when given at one of the Bristol Festival concerts many years ago was received with great pleasure, and as now sung by Madame Blauvelt it exercised as potent a charm. Again and again she was summoned back to the platform, and at length she goodly temperedly sang once more. Her other pieces were "Stolen Wings" (C. Willeby), "Bairnie" (Vannah) and "Tell Me a Tale" (Reginald Somerville), and as if the hearers could not have enough, they clamored until she afforded an extra in "Comin' Thro' the Rye," sung with point and fluency.—The Western Daily Press, November 7, 1903.

Madame Blauvelt, the famous American vocalist, who is making her first tour of the British Isles, visited Bristol yesterday, and in the evening a concert, which was well patronized, was given at the Victoria Rooms. The tour is under the direction of N. Vert, and other distinguished artists are associated with Madame Blauvelt. \* \* \* Madame Blauvelt was received in encouraging manner, and she created a most favorable impression by a magnificent rendering of Verdi's sparkling Bolero, "Les Vêpres Siciliennes." The accomplished vocalist possesses not only a charming personality and a pleasant manner, but a soprano voice of singular purity and power, and her artistic achievement was so thoroughly enjoyed that an encore was insisted upon.—The Bristol Mercury, November 7, 1903.

Madame Blauvelt, joined with other artists of the highest rank, gave a concert in the favorite Clifton meeting place. The lady's pieces consisted of Verdi's "Les Vêpres Siciliennes," a delightful bolero that always gives pleasure to concertgoers; "Stolen Wings" (C. Willeby), "My Bairnie" (Vannah) and "Tell Me a Tale" (Reginald Somerville). The pieces were sung in exquisite style in regard to voice, enunciation, phrasing and expression, and the fair cantatrice was rewarded with hearty applause, recalls and encores.—The Bristol Times and Mirror.

Madame Blauvelt met with a most enthusiastic reception for her brilliant, powerful soprano, and splendid performances. Thrice she bowed her acknowledgments in response to repeated demands for an encore after her first song. Then she wisely, as we think, gave way, for, during the encore song, in came our old friend the curfew bell, like Mr. Winkle on skates, and everybody seemed glad when it was all over—the curfew bell, of course. Nothing, how-



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ever, happened to mar her three other soloettes—encored, as usual—the most captivating of which, perhaps, was "Stolen Wings," by C. Willeby. There was no interval—an innovation, possibly, generally regretted in a program drawn out far beyond its expected length.—The Courier, Chester, November 4, 1903.

That Lillian Blauvelt made a brilliantly successful "first appearance in Brighton" last night at the Dome.  
That she looked charming and sang beautifully, and  
That they are now looking forward to seeing and hearing her again.  
—Society Journal, Brighton, November 7, 1903.

Madame Blauvelt continued the successes of the evening with a superb rendering of Verdi's Bolero, "Les Vêpres Siciliennes." The soprano sang with fresh, bright tone; her upper notes were clear and resonant; her shakes were beautifully artistic, and the scale passages were sung with rare precision. Again the audience applauded with enthusiasm, and, after being four times recalled, Madame Blauvelt granted the desired encore. \* \* \* Madame Blauvelt, who sang "Stolen Wings" (C. Willeby), "My Bairnie" (Vannah), and "Tell Me a Tale" (R. Somerville), evoked such enthusiastic applause that though, after several recalls, she gave as an encore "Comin' Thro' the Rye," the audience continued their rapturous plaudits and secured a repetition of the Scotch song.—The Sussex Daily News, Brighton, November 6, 1903.

Madame Blauvelt, the renowned American soprano, received a most gratifying reception on her first appearance on a Belfast platform, and she quickly verified the good opinions formed of her. Possessing a graceful presence, a beautiful, high, clear, if rather light, soprano voice of sweet, liquid and pliant quality, great expres-

sive and dramatic powers, and perfect enunciation, she quite captivated her hearers from the first, and there was little doubt that she had created a great impression on the not too susceptible hearts of those present after she had sung the initial bars. Verdi's "Les Vêpres Siciliennes" was her first selection, and to the imperative encore she responded with Beach's dainty little song, "Ecstasy." Later her versatility and power of apt identification with different styles were made manifest in "Stolen Wings" (Charles Willeby), "My Bairnie," from Sir Gilbert Parker's "The Seats of the Mighty" (Vannah), and "Tell Me a Tale" (Reginald Somerville). Again the audience showed their taste and discrimination by an enthusiastic recall, and Madame Blauvelt was good enough to respond with a dainty little Irish song by Foote. The talented vocalist may be confidently assured of a well deserved welcome on any occasion on which she may revisit our city.—The Belfast News Letter, October 24, 1903.

Those who were present at the concert will read with surprise that Madame Blauvelt was suffering from indisposition. There was not a trace of it in her carriage on the platform nor a suspicion of it in her voice. She sang perfectly and apparently with gay spirit and relish. But she was so upset after her first song that it is remarkable she was able to appear again. Who would have fancied it when listening to "Stolen Wings?" Her winsome singing of "Les Vêpres Siciliennes" was captivating, the cadences rising and falling with irresistible grace and charm, and the triplet of songs, "Stolen Wings," "My Bairnie" and "Tell Me a Tale," brought out equally effectively the varying control and emotion of her voice, which was first airy and light, then caressing and endearing, and in the third song joyous, tragic and loving in turn. It is a great pity that, by reason of the indisposition to which reference has been made, she

could not participate in the joy which she created. Perhaps the unrestrained acknowledgments of the audience were a measure of compensation, and the knowledge that her singing did not betray her suffering is further testimony of her success.—The Sheffield Independent, October 30, 1903.

There was a very good attendance at St. George's Hall, Kendal, on Monday evening, the occasion being Mme. Lillian Blauvelt's visit to Kendal, accompanied by a brilliant concert party. Kendalians may consider themselves extremely fortunate in having the opportunity of hearing Madame Blauvelt's magnificent soprano voice on the occasion of her first tour of the British Isles, and although she has already achieved great success, particularly at the Royal Opera House, Covent Garden, even higher distinctions probably await her. \* \* \* Madame Blauvelt then came on and received a splendid reception, showing that her glowing reputation had preceded her. In the Bolero, "Les Vêpres Siciliennes" (Verdi) she made one of the greatest hits of the evening, and her voice, which is of marvelous power and beauty, could not have been heard to better advantage, her enunciation also being very fine. In response to the persistent calls of the audience, who would not be denied, she gave as an encore "Ecstasy" (Mrs. Beach), which was equally well rendered. \* \* \* Madame Blauvelt was next on the program, giving three songs, in each of which she brought out her highly cultured voice to great advantage. Her songs were "Stolen Wings" (C. Willeby); "Bairnie" (Vannah), a nice little Scotch song from Sir Gilbert Parker's "Seats of the Mighty," and "Tell Me a Tale" (Reginald Somerville), and as an encore Madame Blauvelt sang in German "Ill Niemand Singen" (Hildach).—The Kendal Mercury, October 30, 1903.

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